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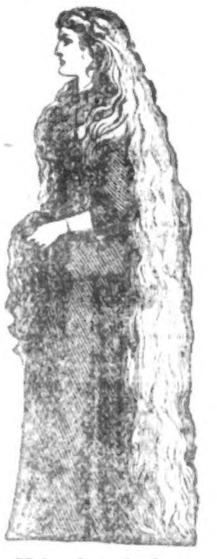

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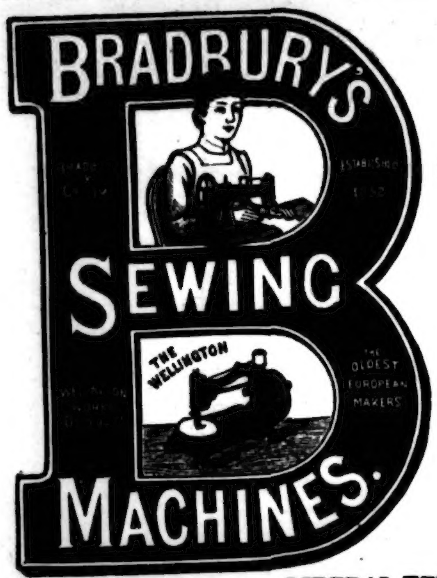

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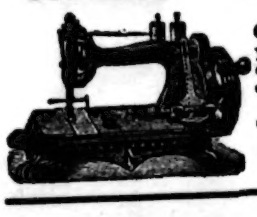

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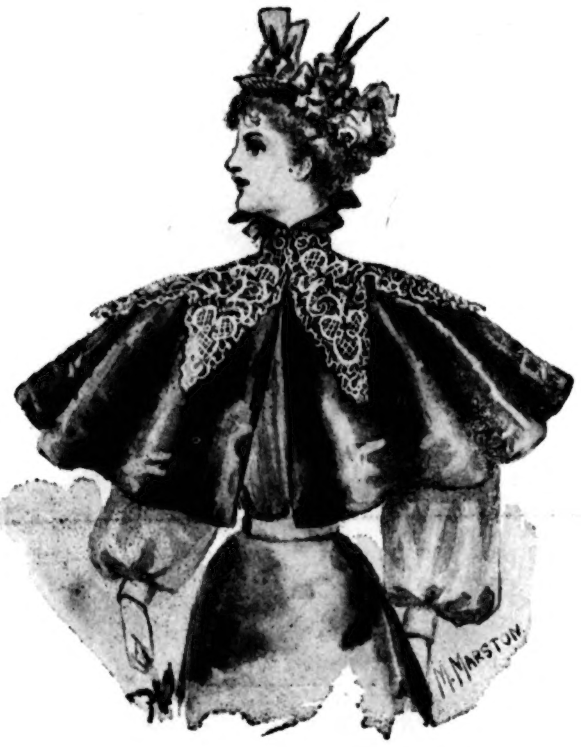

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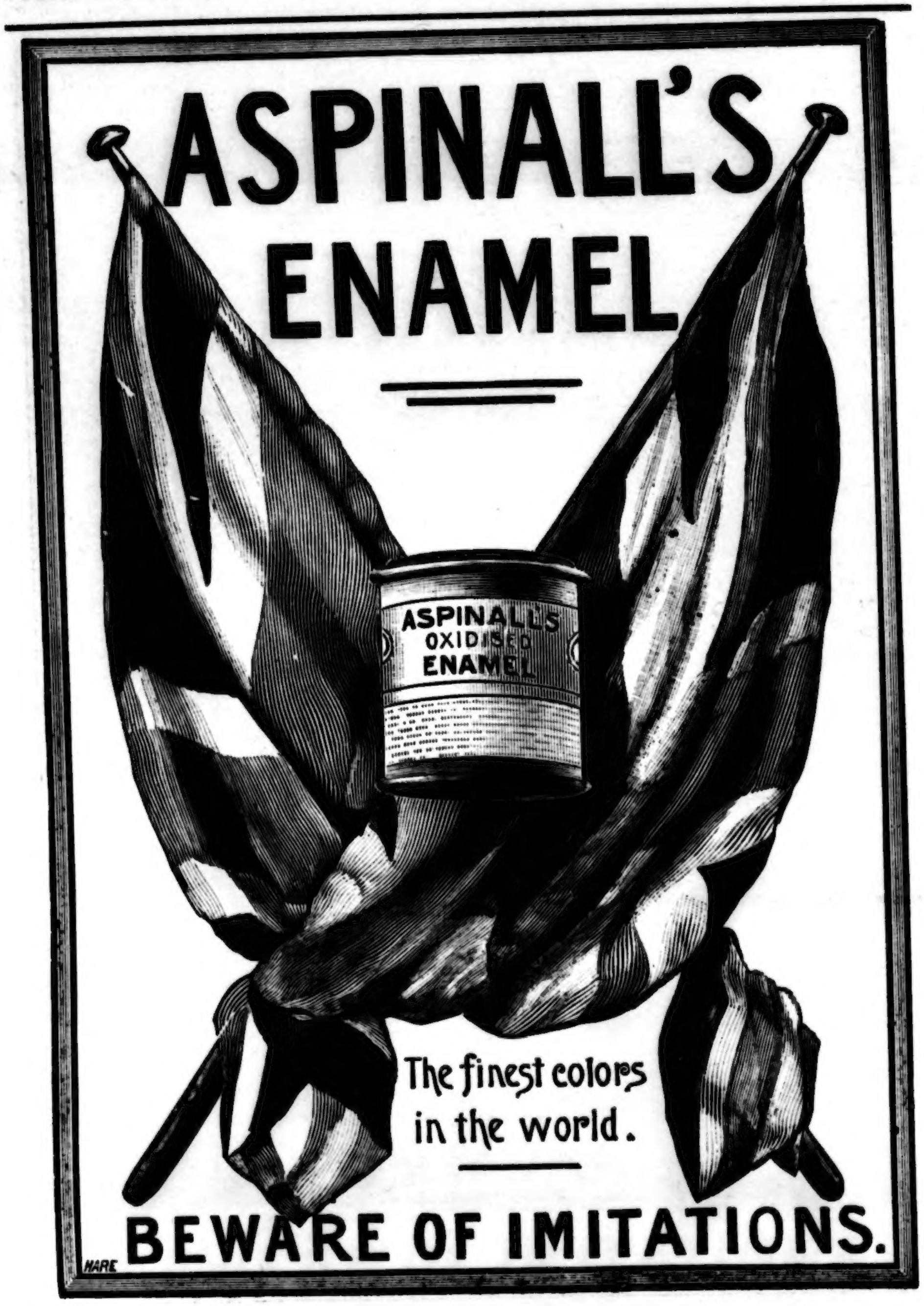

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VOL. XXI.—No. 11. NOVEMBER 1, 1895.

MYRA'S JOURNAL

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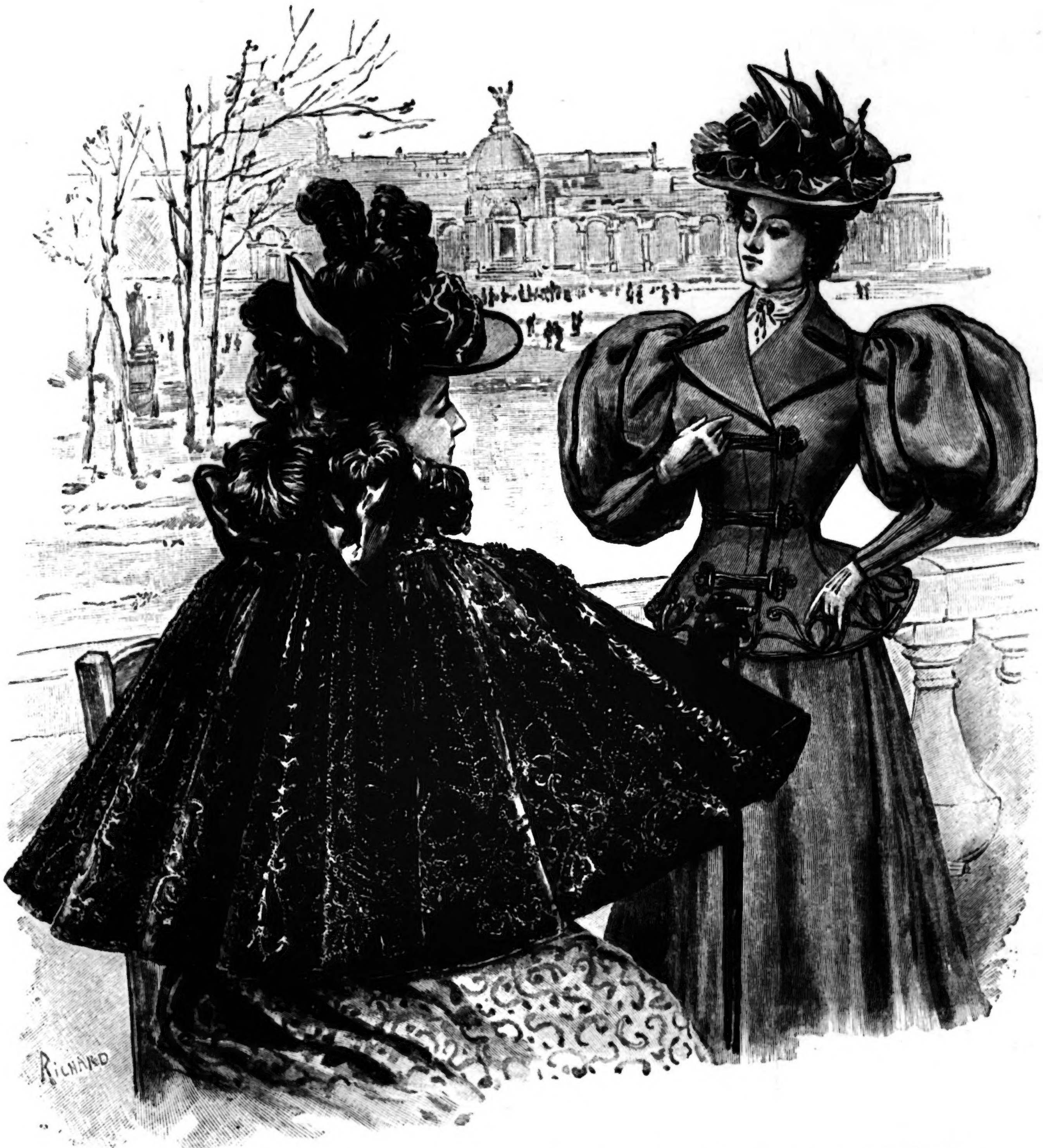


No. 1. New Winter Mantles: Models from Les Grands Magasins du Louvre, Paris.

Please write to the CYMBELINE CURTAIN WAREHOUSE, MANCHESTER, for particulars of their new EXQUISITE CURTAIN FABRICS, suitable for all decorative purposes. AWARDED TWO GOLD MEDALS.

FROM OURSELVES TO OUR READERS.

FOLLOWING up the plan inaugurated in our last number, of giving full and detailed descriptions of some of our dress illustrations, and finding from the letters of our correspondents that these detailed descriptions are greatly appreciated by them, we have decided in future to give these long explanatory particulars of all the illustrations; in this and in future issues of MYRA'S JOURNAL, these descriptions will be found on the three consecutive pages, 25, 26, and 27, with information as to the prices of paper patterns.

Our supplements are four in number as usual, and consist of a coloured fashion plate of a new and original Parisian costume, the cut-out paper pattern of the new gored sleeve, Our Artist's Sketches of winter mantles and jackets at Mr. Peter Robinson's, and the Fashion Supplement.

In the present Number our readers will find directions for cutting the latest novelty in skirts, and some particularly useful hints for the utilization of furs in re-modelling or making of dresses and jackets. The hints and designs for the decoration of table linen may be recommended to all admirers of dainty napery.

Our next issue will be the Christmas Number, for which we have many good things in preparation, amongst them a special series of designs for evening dresses, some very necessary suggestions for the widening of narrow skirts, and illustrations of pretty bed jackets, with directions for making and trimming them.

We have no competition to announce this month, the series for the cumulative prize of £15 being now ended, but we invite our readers to send us any suggestions as to alterations in MYRA'S JOURNAL that they think will make the paper more generally useful and popular. We have no reason to complain of want of appreciation happily, but "in the multitude of councillors there is wisdom," and if every reader will send us her idea as to what she thinks would be a still further improvement, we, on our side, will promise to take these ideas into consideration, and if they should prove in any way practicable, to do our best to carry them out in the new volume that will begin with our January Number.

DRESS AND FASHION IN PARIS.

MAGNIFICENT silken fabrics and figured velvets, brocaded, embossed, striped and in damask designs, occupy a considerable space in the catalogue of dress fabrics that will be in vogue all through the winter. Plain Genoa velvet will also be a great favourite, and many of the newest velvet brocades have a ground-work of check or plaid woollen on which the black velvet brocaded design figures as a light, continuous tracery of delicate foliage and stalks.

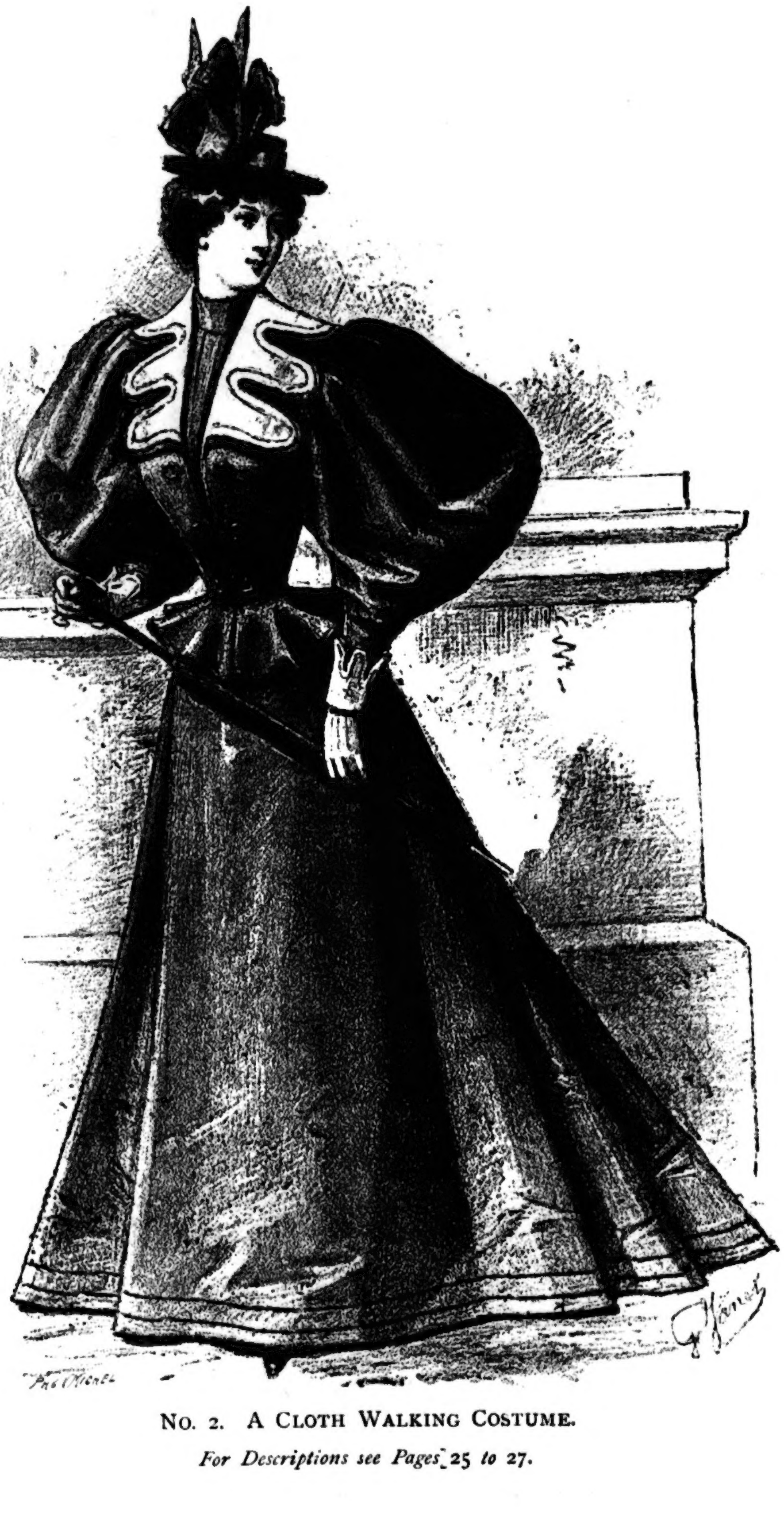
Rich silk and silk and woollen brocades, such as lampas and brocart, besides the finest creations of the Lyons looms, are to be employed for the stately Louis XVI. costumes, modified by the fashions of a later period, that are gaining in favour with the *élégantes* who lead the Paris fashions.

It is hard to say which is the favourite shape in capes, for many styles are equally in vogue. All are full at the edge, but the rich folds in which they hang are as often produced by mounting the cape in pleats on a yoke as by cutting them in circular form; either feathers or fur form the chief trimming in the most elegant models, generally accompanied by beaded ornaments or embroideries, or else by braiding in gold cord or gold galons. Some very stylish capes are made with stole fronts very richly trimmed, but short capes of plain velvet are very popular, especially when the front is decorated with coquillé revers or long fringes of beads, and groups of satin ribbon loops secured by large cabochon ornaments. The lining is universally of silk, and generally in a very light colour; pretty brochés that seem to have been originally intended for evening dresses find a new use as linings for capes, and very charming linings they make.

The skirts of dresses are much trimmed with bands of embroidery, passementerie, guipure over a coloured lining, velvet and cloth, sometimes down the seams, but also round the edge of the skirt. A band of dark velvet round the back of a lighter woollen skirt, with the end carried up in a tab on either side of the front breadth, is very effective; on toilettes of velvet or broché silk or satin a border of feathers or fur is preferred, and the collar of the dress is trimmed to match.

There is a decided revival of feathers as a trimming, for besides the bands and collars of capes and gowns the new winter fashions include a number of pretty shoulder-capes and "palatines" made entirely of feathers, and bands of feather trimming edge the Breton hoods of some of the new capes. Even the tabs that are such a fashionable ornament on the skirts and bodices of dresses are bordered with tiny edgings of curled feather, and as these tabs are secured in place with artistic buttons they are not only ornamental in themselves, but serve as a background for still further decoration.

The redingote costume is much liked by those Parisian *élégantes* to whom the process of dressing for outdoor wear does not merely consist in donning a mantle and bonnet; the redingote is a complete costume, more of a mantle than a dress, and therefore only suitable for outdoor wear. A very handsome model in éminence ribbed silk fits like a princess dress and is fastened down the front, the right side being ornamented all the way down with a band of jet embroidery. The full sleeves are tucked at the wrist, and fall in a frill over the hand. The shoulders are covered by an 1830 pèlerine of white cloth embroidered with jet at the edge and bordered with



NO. 2. A CLOTH WALKING COSTUME.

For Descriptions see Pages 25 to 27.

a narrow frill; the fronts of the pèlerine are open at the top and meet at the waist over a pleat of wide chiné ribbon on a white ground, of which the collar fastened with a large bow in front, is also made.

A cloth princess costume of a similar kind is made in a lovely shade of mauve, and opens in front over a narrow robing of white cloth studded with jet sequins at rather wide intervals; the corsage shows a fancifully cut plastron in white and black matching the robing, and has simulated double fronts trimmed as low as the bust with cut jet buttons. A sable boa fastened with the head forms the collar.

Sable is to be a very fashionable fur this winter, ermine being almost exclusively used as a lining fur; but other classical furs of a costly kind, such as blue fox, astrakan, skunk and chinchilla are all in vogue, and less expensive furs, moufflon and caracul especially, will be largely worn. The curious mixtures of furs that are the great novelty in fur trimmings are often very original; one specimen is a vêtement of Canadian marten, over which is a parure or fancy shoulder-cape composed of two blue fox skins, with their heads and tails mixed up together in a kind of knot in front. Another cape of marten fur has a garniture of chinchilla, and a contrast in kind, though not in colour, is afforded by a cape of Thibet fur mounted on a yoke of astrakan.

The most practical and durable of all the fashionable trimmings is of course leather, which is employed in bands, straps and tabs for the decoration of tailor-made gowns. Collars, yokes, cuffs and revers are made of soft pliable leather in the natural shade or stained in various colours. Leather is also used in combination with fur for capes and opera cloaks; the leather is either black, bronze, moss-green, silver, or in light shades of cream, pink, and blue for evening wear. Very smart capes are made of sable, Thibet, or skunk mounted on a leather yoke embroidered with paillettes as if it were satin.

Very exquisite are the new embroideries and applications with which elaborate toilettes are adorned; applications of velvet, cloth, and satin, cut out in lace-like patterns, and light passementeries studded with paillettes, make most effective garnitures on all kinds of materials.

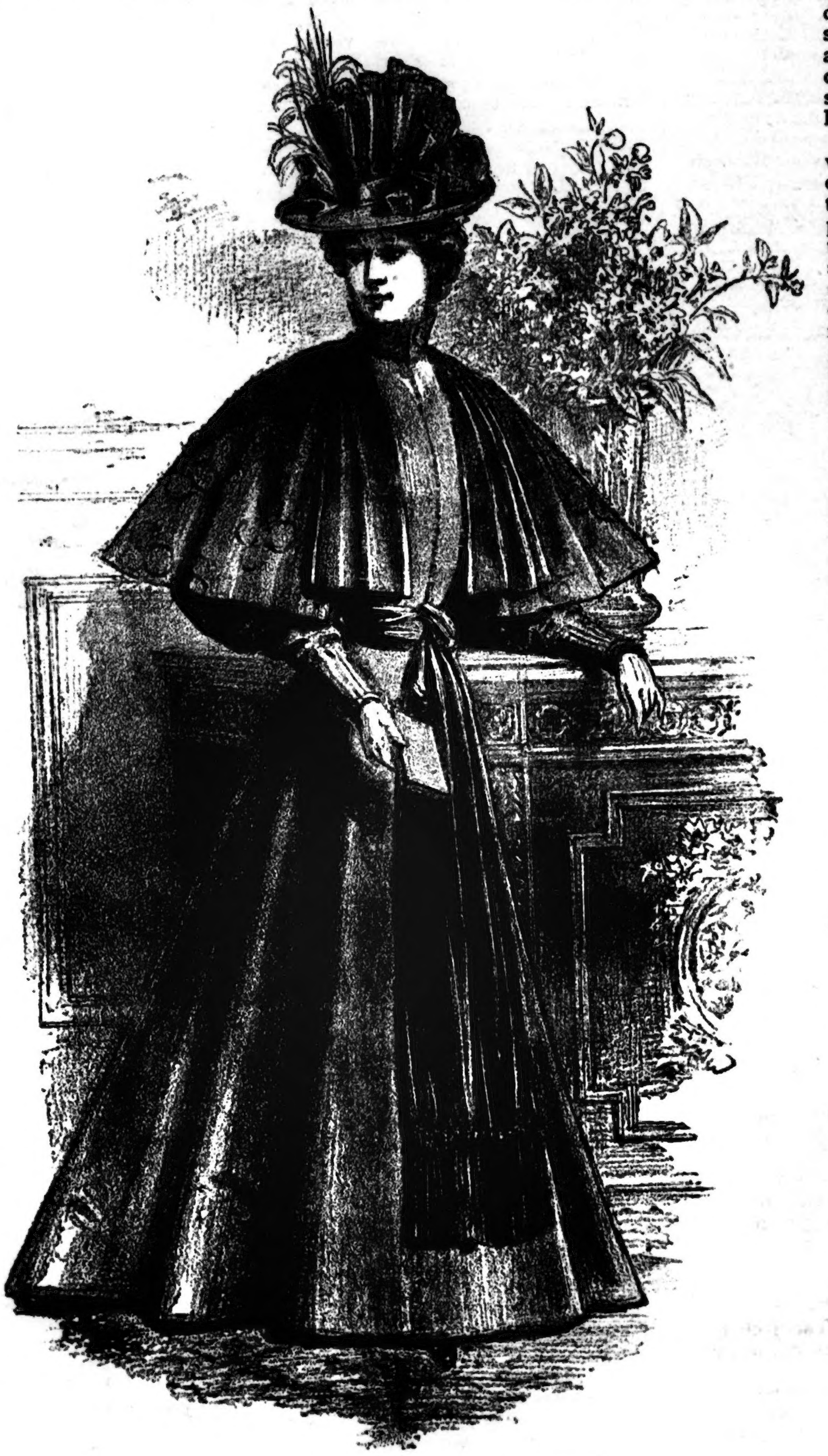
Worth has inaugurated a still newer style of trimming for rich silk dresses; it consists of flowers made of doubled crêpe and stitched on to the material with very small stitches. Naturally such an ephemeral garniture as this is reserved for evening and reception toilettes, such as one in sapphire-blue satin that lately left the ateliers of the great master of his art. Over the skirt is scattered a constellation of stars of different magnitudes in black crêpe. At the top the stars are dense, but towards the hem they become lighter, a mere fleecy cloud through which the blue of the satin softly glimmers; the effect is easily produced by allowing only one thickness of crêpe at the foot, and gradually increasing the number of layers towards the top of the skirt.

Delicate gradations of colour mark the new materials rather than striking tints or startling contrasts; there are upwards of twenty-five shades of beige, double the number of greys, a great variety of fawns and browns, innumerable shades of blue, and many splendid reds, from the dark hues and velvety texture of scarlet poppies to the tenderest of pinks.

A new silk, likely to be a great favourite, is a shot gros de Naples; trimmed with Genoa satin, with large velvet floral designs in exquisitely blended colours, this material will be much used for toilettes for ceremonial occasions. Superb moiré antique, with brocaded designs of satin bows and Louis XVI. garlands woven in faint colourings, is another new fabric for reception and dinner gowns. A beautiful dress made of this last material on a white ground has the skirt bordered with a ruche of leaf-green satin corresponding with a shade in the broché pattern. The bodice is a blouse of coral-pink gauze, the gored elbow sleeves are of the silk, with ruches of green satin marking the seams.

Fichus, capes and collars in fine lace, and embroideries of beads and paillettes, are fashionable, but only when made of the finest and best materials, and in styles that are original and only to be met with at high-class lingères; the banal lace collar, machine-made to a fixed pattern, finds no favour in the eyes of a well-dressed Parisienne, and no place in her wardrobe.

Slashings and puffings of light-coloured fabrics let into dark dresses are amongst the most elegant fancies in prevailing modes; the slashings ornament both skirt and bodice and are often framed by tiny borders of fur. Cloth, satin and velvet are the materials that give the best effects in this style; an excellent example is a dress of rich black satin of which the skirt is lined with pale green silk. The plain, tight-fitting bodice is slashed from neck to waist on each side of the front over puffings of pale green satin lightly embroidered with fine gold and steel beads, and bordered with sable. The centre of the bodice is a straight pleat covering the fastening and overhanging the belt, and at the waist on each side at the foot of the puffing is a bow of the pale green satin, with two rising and two falling loops. Ruches of the green satin border the collar and edge the sleeves at the wrist. A reception dress, another typical model, is in bronze faille, as far as the skirt is concerned. The blouse bodice is in mirror velvet to match, and is cut in numerous slashings over white satin, and mounted on a half low yoke of white satin richly embroidered with gold and cut in a series of square steps all round the lower part. The rounded top is bordered with a band of sable, and a plain chemisette and collar of white satin complete the top of the corsage. The sleeves are prettily slashed over white satin to correspond with the bodice, and the white satin belt is fastened with small rosettes on either side of the waist in front. This same dress is carried out in cloth, serge, or diagonal, with puffings of white bengaline or cloth in place of satin.



No. 3. BLUE CLOTH VISITING DRESS.

For Descriptions see Pages 25 to 27.

The blouse, in spite of the many prophecies of its speedy extinction, is likely to last through the winter; it may be shorn of some of its dignity and be no longer admissible for ceremonious dresses, but for ordinary wear it will survive in the same way as the zouave and bolero jackets, which are still constantly seen on the plainer and simpler woollen costumes intended for home and morning wear.

The princess dress, carried out in various ways, bears the palm for elegance, but these costumes more than any others need the skill and experience of a first-class *couturière* before they can be said to be successful. The slightest inaccuracy in cut, or want of style in making is fatal to a princess dress, and it is only in the ateliers of a few leading dressmakers that really good models are to be seen. Sometimes only the front is in princess shape, as in a stylish dress made of rather light blue cloth. The bodice is cut in the form of a low square corselet with pointed opening in front; at the back the bodice is short-waisted but cut in the same corselet shape over a chemisette and gigot sleeves of black caracul. A light black passementerie ornaments the top and the pointed openings of the corselet; the sides and back of the skirt are very full at the edge and mounted in pleats under a narrow waist-belt.

Exceedingly rich are the long cloaks and redingotes in which Parisiennes will appear directly the weather makes it possible to don such garments. A magnificent model is a long pelisse in black velours du Nord, loose in front and semi-fitting at the back, with a fluted cape to match, both embroidered with jet round the edge and lined with éminence silk. This, however, does not complete the mantle, for over the shoulders is a pèlerine of ermine with long stole-ends attached to the fronts and trimming the mantle to the feet, and a high rolled collar of the same fur. The whole of this fur pèlerine is cut in one and can easily be transferred to another mantle.

Another beautiful model is a long circular cloak of broché cloth in *vieux bleu* on a pearl-grey ground. The cloak is made with a wide Watteau pleat at the back and falls round the figure in rich deep folds. Over this is a very novel cape in blue velvet; it is rather short on the shoulders and falls in a series of coquillé folds down the front and back, ending in long points that reach to the level of the knees. The cape is lined with pearl-grey silk, the lining showing in the folds of the coquillé pleats, and is bordered with a narrow band of astrakan. The shoulders are further decorated with huge bows of velvet, and the high collar, pleated at the back, is bordered with fur.

Parisian millinery being intended for Parisian wearers is undoubtedly more becoming to them than to the women of any other nation, but many of the new models are so irresistibly fascinating that it is impossible to believe they would not prove charming headgear, no matter what the caste of features beneath the chapeau might be. Wide-brimmed hats of felt in black, white, and colours are in great request. A very novel hat is composed of black felt; the wide brim, cut from a piece of felt, not blocked, is bound and lined with a wide stitched binding of felt; the side of the crown is formed of five bias bands of the felt overlapping each other and surmounted by a flat crown. Across the front is a large pleated bow of black ribbon velvet, wired and bordered on each side with cream Valenciennes lace; in the centre of the bow is a large cabochon in strass and pearls, and behind it a half-circle of black feather tips.

COMTESSE DE B.

Current Fashions in London.

THE furriers have been busy of late, and have many tempting novelties to show for the adornment of winter coats and gowns. The large square collars of fur, that are to be so fashionable on winter coats, give great satisfaction, and are made in sable, chinchilla, caracul, and in all the furs in vogue, costly or otherwise. Medici collars and storm collars are also to the fore, and fur revers and trimmings adorn both coats and gowns.

IT is cloth and velvet dresses that are generally trimmed with fur, and more often in the form of narrow borderings and bands than in any other; these borderings edge the skirt, the revers, cuffs, collars, and the waist-band or the basque. Fur vests are also to be seen, allowed to overhang the belt after the manner that was pretty and reasonable in thin materials, but somewhat out of place when copied in fur. Chinchilla is the most fashionable fur this winter, but its high price makes it a favourite with the rich only; those who are not in a position to wear chinchilla make themselves happy with Thibet, without a collar of which fur an opera cloak can hardly be said to be complete.

THE very smartest opera cloaks are made of the new printed silk velvets and plushes in oriental and chintz patterns; these materials are lovely on a white or coloured ground, and with a satin lining and fur collar they are luxurious wraps. Empire theatre cloaks in black satin with coloured or broché satin lining, still find many admirers, and they are either finished off at the neck with fur or with ruches of lace and chiffon. Long cloth cloaks, so useful for dwellers in the suburbs, are completed by gored and stiffened shoulder-capes of dark velvet overlaid with cream lace embroidered with small gold and jet sequins, and bordered all round the cape and Medici collar with a two or three inch wide band of fur.

RATHER brightly lined taffetas silks, in blue, green, reddish-brown or violet shot with black, are much used for smart dresses; black chiffon and fur are the strangely contrasted trimmings, and the full skirts are either gathered on the hips or stitched down in a series of narrow pleats. A typical dress of the kind is of golden-brown silk shot with black, with a full and nearly straight untrimmed skirt. The corsage is veiled with black chiffon drawn down at the waist beneath a broad Directoire belt of velvet in a genuine cabbage-green shade, fastened with a high square bow of the velvet, centred by one large, old-fashioned silver-rimmed button. The very full sleeves are of taffetas, and over the shoulders falls a Flemish collar of white satin, encrusted with a design of yellow Bruges lace all round, and running up towards the neck to end in a series of small, square, outstanding tabs of lace.

SOME of the new dress trimmings are quite startling in their originality; velvet with appliqué wheels of tatted silk, lace appliqué upon velvet, outlined with jet or sequins, and ivory guipure embroidered with jet and edged with fur are some of these treasures. Equally effective and not nearly so costly are the appliqués of white lace on black net, and when this lace is further embroidered with small sequins its beauty is increased—as is also its price. Yokes, fichus, pèlerines and collars are all made in this way of black net and white lace; a yoke or fichu of the net bordered with frills of white or cream lace gives a very pretty finish to a demi-toilette.

LOUIS QUINZE and Louis Seize coats of flowered silk or broché, or of striped moire, are a revived fashion that has been taken up with avidity. The jackets are made with smart little fluted basques cut away from the hips, and with broad lapels turned back from some pretty front of lace or finely pleated chiffon over colour; stylish buttons and a broad sash of satin crossing the waist in front only, and a neck-band of satin, tied in a large *chic* bow at the back, complete these jaunty coats, which may be as elaborate or as simple as one chooses.

BUTTONS, either very large or very small, are to adorn our winter attire, and beautiful buttons in scintillating rhinestones will be employed as fastenings for black fur revers. Nothing looks smarter than Persian lamb lapels secured by these glittering ornaments, and tiny turquoise buttons are decidedly effective on lace cravats and collars. Charming little jewelled and fancy pins are also needed for fastening the folds of the pretty Marie Antoinette fichus in lace, chiffon, or embroidered silk muslin that are caught up on one side with artificial flowers, bows of moiré, velvet, or striped satin, that are to be a great feature of evening and party dresses, and that serve to rejuvenate and refreshen gowns that have already done duty.

AN immense quantity of braiding will mark the fashions of the coming season; jackets are braided all over in close designs, and black serge dresses are made with sleeves, waistcoats and collar of red cloth braided with fine black braid. Braiding also adorns the skirts of cloth costumes, chiefly in conventional patterns, the design being carried up from the hem to the waist in lines or scrolls. A few straight lines of braid laid on a band of pale drab cloth, and bordered along the lower edge with fur, trim the hem of a petunia cloth costume. The bodice, a short jacket, is of the violet cloth, but a front view reveals only a full vest of black satin, revers of the drab cloth trimmed with three rows of the narrow black braid and the fur bordering, and black satin collar and belt.

THE skirts of the newest winter costumes for outdoor wear are by no means of outrageous width; there is a certain amount of amplitude, of course, but it is confined to the back, while the sides are just sufficiently gored to make the hem stand out from the feet. The skirts of evening dresses may be made of any width, from five to eight or nine yards round; the flutings which would be impossibly weighty in woollen gowns are quite wearable in silk and other light fabrics.

A MILLINERIAL novelty, recently espied in the Bois de Boulogne, may fitly find honourable mention here, as straws showing the direction in which the wind of fashion may be expected to blow. The hat worn by a fair-haired, fair-complexioned lady, was of black felt, the brim broad, and edged with narrow corded ribbon, the crown rather low, the latter trimmed with a broad band of black satin; at the sides were large rosettes of black satin, centred by artistic jet ornaments, whence arose four kite feathers, two a side. At the back the brim was cut away to disclose a big bow of crimson velvet, very smartly tied and crumpled.

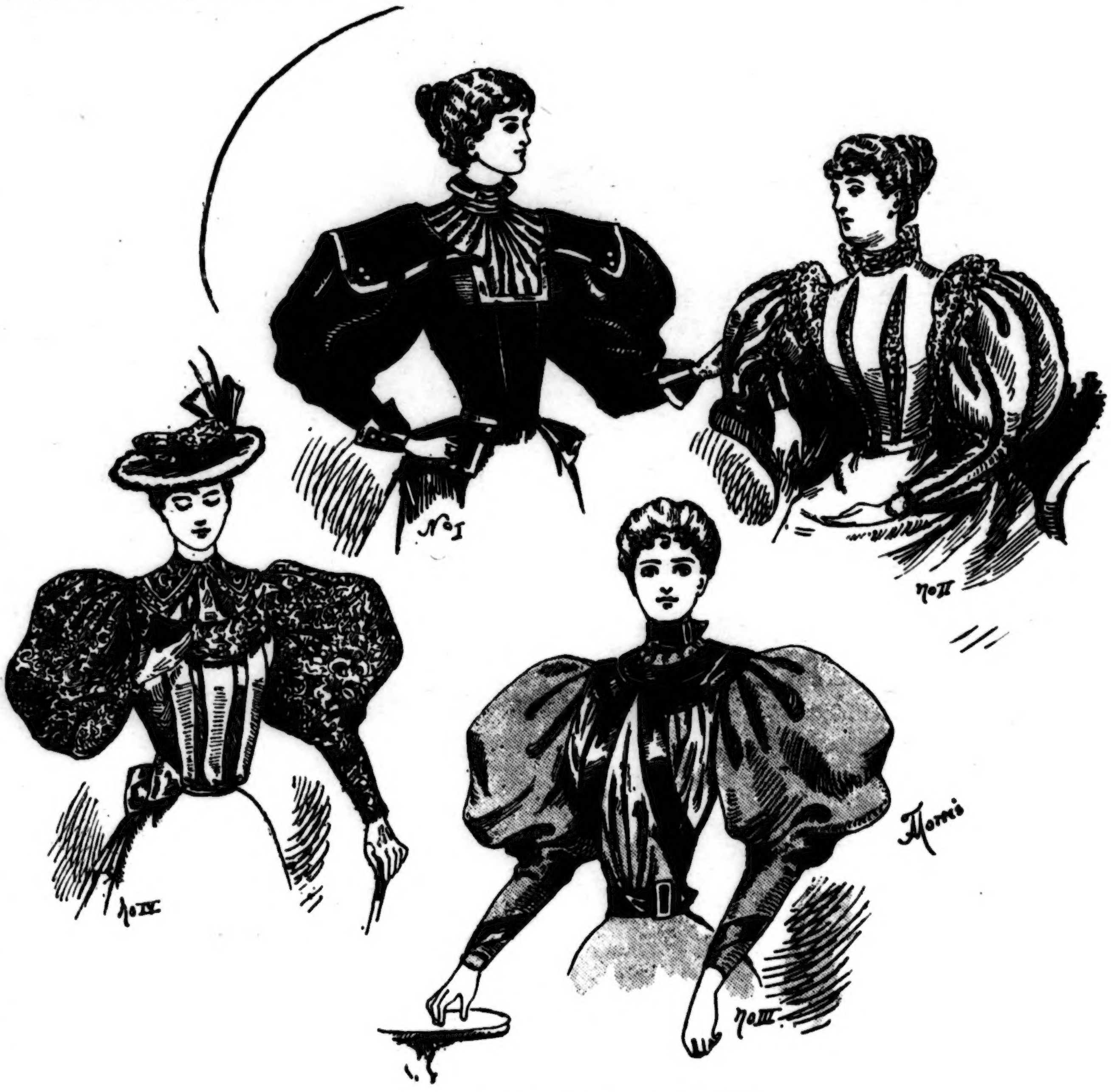
ANOTHER autumn hat, which decorated a lady with auburn-tinted hair, was a highly effective, if not very harmonious, combination of Prussian blue velvet and feathers, green and blue shot taffetas, and turquoise-blue velvet. The brim was of dark blue velvet, the soft, somewhat beefeater-like crown to match, slightly raised on the left side by means of a tuft of ostrich tips, affixing a torsade of shot taffetas, from which spread hoops of turquoise velvet.

THE correct length of coat is a subject of much anxious thought just now, and as the drapers with perplexing amiability are displaying these garments in both short and midway-to-knee length, the fair seeker after a winter coat has to pay her money and take her choice. If she is wise she will select one a trifle longer than its summer predecessor, and full in the basque, for that way success lies.

ONE would have thought that silk rep, the stiff, unyielding fabric dear to the heart of woman in the sixties, was as extinct as the prejudices and conventions which then compassed its wearers about, but this is an age of renaissance, and the popularity of alpaca and mohair has dragged their first cousin from her long retirement, and rumour hath it that the rep mantle will once more figure on the shoulders of dowagers, and may even, combined with passementerie, black satin ribbons, and fur, grace the *jeune mariée* on occasions.

FASHION in furs still pins her preference to the short-haired pelts, and the long-haired beasts may rejoice for awhile in comparative immunity from the trapper and hunter. Seal, sable, caracul, chinchilla, rule the furry firmament at present, with mink as understudy for the second-named, and ermine as a cape-lining regal and radiant.

YELLOW is the reigning hue in Paris for evening dresses—sometimes alone, anon combined with white. The fichu drapes many a dainty décolletage, in which fact lies an idea for the maiden of economical inclinations. Let her refurbish last season's dinner-corsage with an amply-ruffled fichu of chiffon, soft muslin, or lace, and she will forthwith taste the felicity of being admonished for her extravagance, while inwardly conscious that her taper is ever twinkling before the shrine of thrift.



NO. 4. SOME NEW STYLES IN BLOUSES.

For Descriptions see Pages 25 to 27.

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Gives a Brilliant Jet Black Polish Quickly.

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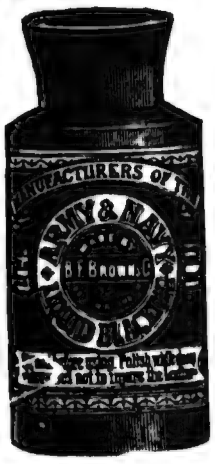

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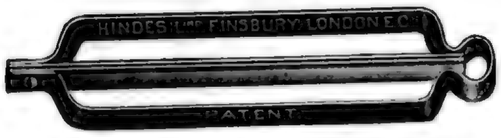
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PERFECT
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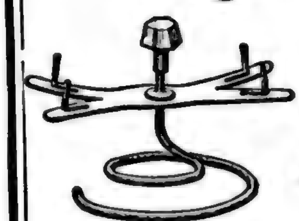

A
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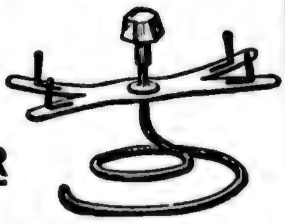


Simple in action. Cannot injure the head. Does not drag or injure the hair, as is usual with the *rake* or *comb* class of hat grip. No Stitching required. Fixed permanently in less time than it takes to thread a needle, consequently always at hand. *No searching for pins.* Without consent of the wearer, it is utterly impossible to remove a hat fixed by it. Will last a lifetime. To be obtained of all Drapers, 6½d. each, to suit any hat.

Spinnings in Town

"WAILING winds and naked woods" are sufficient if not altogether pleasant reminders that worse is to come in the matter of weather, and that before long the least susceptible of us to cold will be regretting that we did not prepare for its advent in good time. It is emphatically not wise to put off the purchasing of warm clothing to the last minute, there is really nothing to be gained by doing so, and I cannot too strongly urge upon my readers not to direct the whole of their attention towards winter fashions in gowns, cloaks and millinery, but to reserve a fair share of it for the consideration of warm underwear, warm stockings, and woolly comforts generally.

I have lately had occasion to make some purchases of warm clothing for a friend who contemplates spending the winter at St. Moritz, and the garments bought at the Oxford Street house of Messrs. Fleming, Reid and Co., of the Worsted Mills, Greenock, have, as I was sure they would, given great satisfaction, on account of their good shape, the extreme softness of the wool employed, and the very moderate prices charged for them.

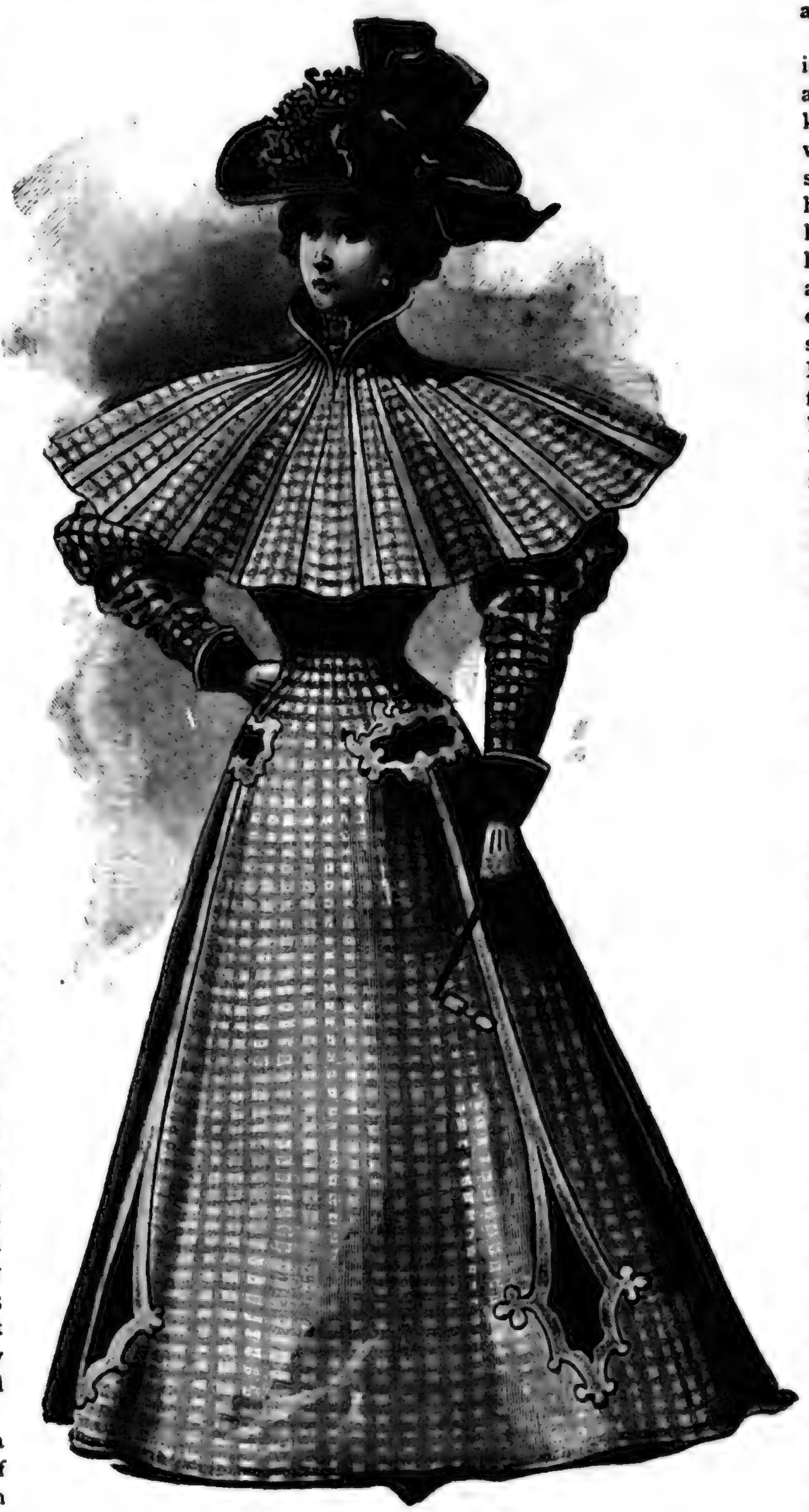
Combinations in soft natural coloured wool, ladies' wear, are made in three sizes, averaging 6*s.* 6*d.* each without sleeves. They are very elastic and woven in ribs; for short or long sleeves an extra charge of 3*d.* is made. These are made in two and three ply best fingering, in natural grey, Shetland grey, white and pink. A warmer make for the winter is the cashmere combination, made in natural grey, and exceedingly warm and light. Vests, drawers, bodices, divided skirts and petticoats are included in the list of warm woven and knitted underclothing and the children's department is equally well stocked, every kind of garment for underwear or outdoor wear being represented in it.

Messrs. Fleming, Reid and Co.'s stockings are unrivalled for durability; they are of first-class quality and the colours are good and fast, the shapes excellent, and the toes and heels are well strengthened. Ribbed stockings are 1*s.* 3*d.* and 1*s.* 4*d.* per pair, but stockings may be had from 1*s.* per pair, in various patterns and qualities; I can speak highly of these stockings from experience, and I know of none that are cheaper, better made, and more durable. The warm knitted gloves of the firm, in white, grey, black and variegated colours, are admirable and very cheap, costing from 9*d.* to 1*s.* 9*d* per pair; some of the fancy patterns, with a little silk introduced, at 1*s.* per pair, are very pretty and the colours are harmonious and well combined.

The "Niblick" Golf Jerseys are quite a speciality, and can be had in a number of colours at 8*s.* 6*d.*; the shades generally in demand are black, navy blue, crimson, tan, and several fancy marls, and strips of the woven fabric showing the colours are sent on application. The jerseys are made in all sizes, of unshrinkable wool of the best quality; the shape and finish are excellent, the sleeves especially being of fashionable width without being in any way clumsy.

A shawl which Messrs. Fleming, Reid and Co. supply at 3*s.* 6*d.* is a marvel of cheapness; it is of generous size and the pattern is charming; it can be had in white, black, fawn and grey, and as a cheap and useful Christmas present nothing could be better for invalids or elderly ladies. Another capital covering for the shoulders is a ribbed eis wool cape made in black only at 2*s.* 9*d.*; coloured capes in knitting and crochet can be had at several prices from 2*s.* 9*d.* to 3*s.* 11*d.*; they set well over the shoulders, and are finished off with Medici collars that are both warm and becoming.

The yarns and fingerings of this firm are well known to all good knitters; they are of even quality throughout, very soft and pleasant to work with, and they wash well; in the new price-list, a most useful little book, will be found particulars of the wools, and illustrations and directions for making a number of warm garments and fancy articles in knitting and crochet.



NO. 5. A PARISIAN TOILETTE.

For Descriptions see Pages 25 to 27.

The Shawswater Dress Fabrics include numerous patterns of tweeds, homespuns, foulés, and of the newer bouclé materials so much in vogue this season; they are of good quality and moderate in price; I especially commend some plain self-coloured bouclé fabrics at 2*s.* 9*d.* per yard, some effective bouclé cloths in black or colour at 2*s.* 6*d.*, some rough bouclé tweeds at the same price, and some capital patterns of diagonal and flecked tweeds, costing from 2*s.* to 2*s.* 4*d.* per yard. There is a useful selection of suitings and covert coatings, and of figured black dress materials at various prices. Inquiries for patterns should be addressed to Messrs. Fleming, Reid and Co., The Worsted Mills, Greenock, but the wools, woven and knitted articles, underwear and hosiery may be obtained at any of their numerous Scotch Wool and Hosiery Stores, of which a list is given in the price-list.

There are few materials that vary so much in quality, although costing the same price, as that useful fabric flannelette; the inferior kinds are harsh in spite of their soft surface when new, and this softness is of a most illusory kind, for it disappears after the material has been washed two or three times, the loose hairs on the surface forming into little hard lumps as ugly as they are uncomfortable. I have never heard any complaint of the kind raised against the flannelettes supplied by Mr. C. Williamson, of 91, Edgware Road, and I have myself always found them strong and well made, very durable, and soft and smooth after repeated washings; yet their price is exceedingly low, for there is a whole series of patterns in stripes and plain colours costing only 4¾*d.* per yard, 33 inches wide. An extra warm and heavy series, in similar patterns, is 29 inches wide and costs 7¾*d.* per yard; these are all strong and serviceable, they wash well and make excellent petticoats and clothing for children. There is another soft and warm flannelette at 4¾*d.* per yard, 36 inches wide, made in plain colours, that is quite a novelty, and may be recommended for wearing in warm climates, being light and porous.

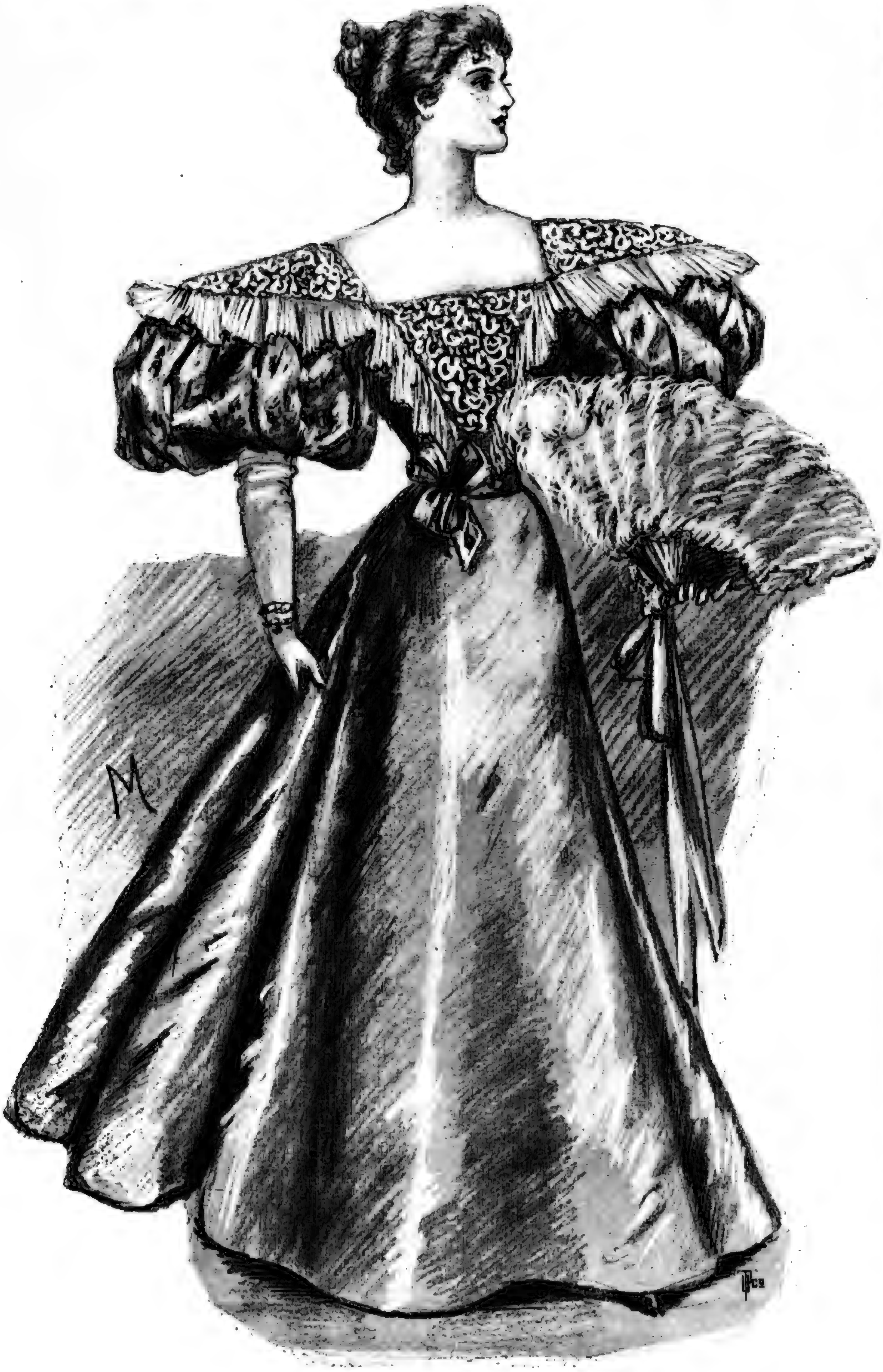
Mr. Williamson's Cosy Cotton Flannels are of a very superior make and include a great number of patterns varying in texture and design and suited for all kinds of purposes. One set of patterns in plain colours and stripes at 7¾*d.* per yard, one yard wide, is especially intended for night-dresses and under-garments, for which a good quality such as this should always be employed. "The Eureka," at 6¾*d.* per yard, the same width, is another of these wide width Cosy Cotton Flannels, of superior quality and in several pretty colours and patterns. Still in this wide width, which is difficult to procure except from Mr. Williamson, are some self-coloured patterns at 6¾*d.* per yard, in a number of pretty light and dark shades, and the Cosy Shetlands at the same price, a delightfully soft and warm material for underwear made in pink, blue and beige. I need hardly say that a yard wide material cuts to infinitely better advantage than one that is several inches narrower.

The white and cream patterns are nearly all a yard wide, and range in price from 5½*d.* to 10*d.* per yard. This last is a beautiful twilled material in pure white, delightfully soft and delicate in appearance. For nursery use there are cream cotton flannels 22 inches wide, and a novelty is the "Arctic," an extra thick white Cosy Cotton at 8*d.* per yard, 34 inches wide; it is very thick and soft, and will make most comfortable night-gowns and drawers for young children, and dainty bed jackets.

To trim all these garments Mr. Williamson supplies embroidered edgings, of which he keeps a very large stock. There are no less than thirty-seven varieties of these trimmings, beginning in price at 1½*d.* per yard in white and colours, and worked expressly for decorating the various makes of the material.

The Cosy Molletons at 6¾*d.* per yard, 27 inches wide, are a capital invention, and put cheap and pretty dressing-gowns within everyone's reach. They are in many colours, with patterns of fancy stripes in black on pink, blue, mauve, red, etc., or of shaded rings and lozenges in light on a dark ground. The printed cotton flannels at 8¾*d.* are more varied and fanciful in design and colour, but have not the softness of the molletons. Still they make effective dressing-gowns and jackets, and in the lightest colours they may also be used for bed jackets. Last in these useful patterns come the yard wide striped skirtings in dark serviceable colours at 10½*d.* per yard. With Christmas charities so near at hand, these cheap and durable skirtings, and indeed all Mr. Williamson's useful and excellent materals for warm clothing, should be kept in mind at this season, for notwithstanding their very moderate prices the quality is so good that the most *exigeante* of my readers need not decline to wear them.

There is in these days of costly fashions one at least which may be followed without compunction or fear of financial disaster. I refer to the velvet blouse, and as velvet always implies velveteen, and Messrs. Lewis, of Market Street, Manchester, supply their capital Wonderful Velveteens at 2*s.* per yard only, there can hardly be one amongst my readers who cannot afford herself this small luxury, especially as the blouse may be worn with a skirt which is not of yesterday, and together they will make a useful and durable dress. There is a capital selection of these velveteens in all the fashionable dark shades, blues, greens, browns, greys, reds, and petunia and dahlia tints are well represented; the colourings are remarkably pure and good, and the velveteen is light in weight and makes up well, either as dresses or blouses. The light shades for evening wear are charming, a very feast of delicate tints that raise up visions of endless pretty frocks. Personally my dreams are of a tea-gown in cream velveteen and of children's pelisses in white, but all the colours are lovely and all are fashionable. The Velvet Cords at the same price and in medium and dark shades make remarkably effective walking costumes, and they have not the objectionable weight of corduroy, of which, in the finer varieties, they are a capital imitation. A superior make of velveteen, the Genoa, at 3*s.* per yard, can be had in all the dark shades of the cheaper velveteen and in most of the light colours; it is a rich material with deep close pile. Black velveteens are obtainable at 2*s.*, 2*s.* 6*d.*, 3*s.* and 4*s.* per yard. This last is 26 inches wide and has a twilled back; the Wonderful Velveteens are from 22 to 24 inches wide.



No. 6. A Stylish Evening Dress.

For Descriptions see Pages 25 to 27.

For very cheap and economical dresses my readers cannot do better than send to Messrs. Lewis for patterns of their new materials, which begin in price at 9*d.* per yard, 40 inches wide. The Princedale tweed at this price is a fancy fabric with the fashionable effects of flecks of colour and looped lines in black. At 1*s.* 1½*d.* per yard, there is quite a selection of double width plain and fancy cloths. The Art Serges at 1*s.* 3*d.*, 50 inches wide, are in excellent colours, and at the same low price there are Melton Coatings and fancy tweeds of a very useful character. There is indeed a very large choice of useful and novel winter dress fabrics at less than 2*s.* per yard, including serges in all colours, tweeds of various kinds, of which the Elibank, Stamboul, Lennox, and Dunedin are particularly effective; the Vigogne Coatings at 1*s* 9*d.* in plain colours are very strong and in the newest shades of blue, green, and brown, and at equally low prices there are black crépons, and a number of patterns of crépon and veiling in white and light colours; for evening wear; black crépons of better quality cost 2*s.* 11*d.* per yard.

Nor are materials of higher class wanting amongst these patterns; from the French Satin Cloths at 2*s.* 2*d.* to the Bohemian Habit Cloth at 3*s.* 9*d.* per yard, there is an excellent selection of plain and fancy woollens, with the colour flecks, astrakan loops, ribs, and small designs in silk that are now fashionable; the plain cloths at 2*s.* 3*d.* and 2*s.* 6*d.* may be recommended as being excellent value for the money.

I find also some very pretty dressing-gown cloths at 6½*d.*, 7½*d*, and 10½*d.* per yard, 27 and 28 inches wide; this last is undoubtedly the best, being very warm and thick, and prettier in design and colouring than the cheaper patterns, though these are not at all to be despised, either for dressing-gowns or for lining winter petticoats.

Fashion still decrees that the voluminous folds of our skirts are to fall in well-defined flutings, and as the behests of Madame La Mode must be obeyed at any cost (at least so some of us think), those martyrs who have groaned under the weight of canvas-stiffened skirts have every reason to rejoice at the introduction of a substance that answers the purpose of canvas in every essential respect, and that is so light as to be practically weightless. This new material or substance, for it is hardly a woven fabric, is Fiberine, and is intended as an interlining for skirts, sleeves, and any part of the dress that needs its sustaining power. Neither packing nor crushing have any effect on Fiberine, it is only necessary to shake the skirt and to pull out the sleeves to make the one fall in all the correctness of its primitive folds and to give the others the puffiness that distinguished them when they first left the dressmaker's hands.

Fiberine is soft of texture and easily manipulated, and is therefore highly approved of by dressmakers, and its extreme lightness and the fact that it cannot possibly cut and fray the material, as a harsh interlining so often does, are advantages that every wearer of dresses can appreciate. Ladies should ask their dressmakers to make a point of using this interlining.

However excellent may be the materials which the amateur dressmaker procures, she soon finds herself at a loss how to make the best and most profitable use of them unless she has at her fingers' ends some certain knowledge of cutting and making, to take the place of the experience that can only be gained by spending some years in a workroom, an expenditure of time and money which is out of the question for amateurs. Nothing but a good system of dressmaking, including cutting, fitting, and making, can be considered in any way a substitute for long experience, the same mistakes are made over and over again, time and material are wasted, and misfits and extravagance are the result of a want of technical and practical knowledge. It is well worth while for any of our readers who are fired with the very praiseworthy ambition to make their own gowns, to go steadily through the course of instruction given in the Cosmopolitan System of Dress-cutting, at 65a, Oxford Street. The pupils are taught to take measurements, to draft patterns, and then to cut and make a dress for themselves; there is no special limit to the number of lessons given for the very moderate fee charged, and it is not only by acquiring a good system of cutting that pupils benefit, the saving of time and material, the accurate knowledge as to the numberless small details that make all the difference between good and bad dressmaking, will far more than repay the time and money spent on the lessons. All inquiries as to classes, terms, etc., should be addressed to Mrs. Wilkinson Miers, Principal of the Teaching Department, 65a, Oxford Street, to whom Mrs. Hollinrake has transferred this branch of the work of the Cosmopolitan Dress-cutting Association. Mrs. Wilkinson Miers having assisted in the lecturing and teaching for several years, is fully qualified for the task of imparting the useful knowledge she so thoroughly understands.

Some very pleasant novelties have been added to the already lengthy list of Vinolia preparations, the majority of which are now so well known that any further reference to them is quite superfluous. One of these novelties is the Vinolia Baby Soap, specially intended for nursery use, and which is sure to meet with a cordial welcome from all mothers of young children, for it will add to the pleasure of the bath. The Baby Soap is delightful to use, it softens the water and keeps the baby's skin in the same condition, and is neither highly coloured nor scented, two things that are equally objectionable in a nursery soap, and moreover it is not an expensive soap.

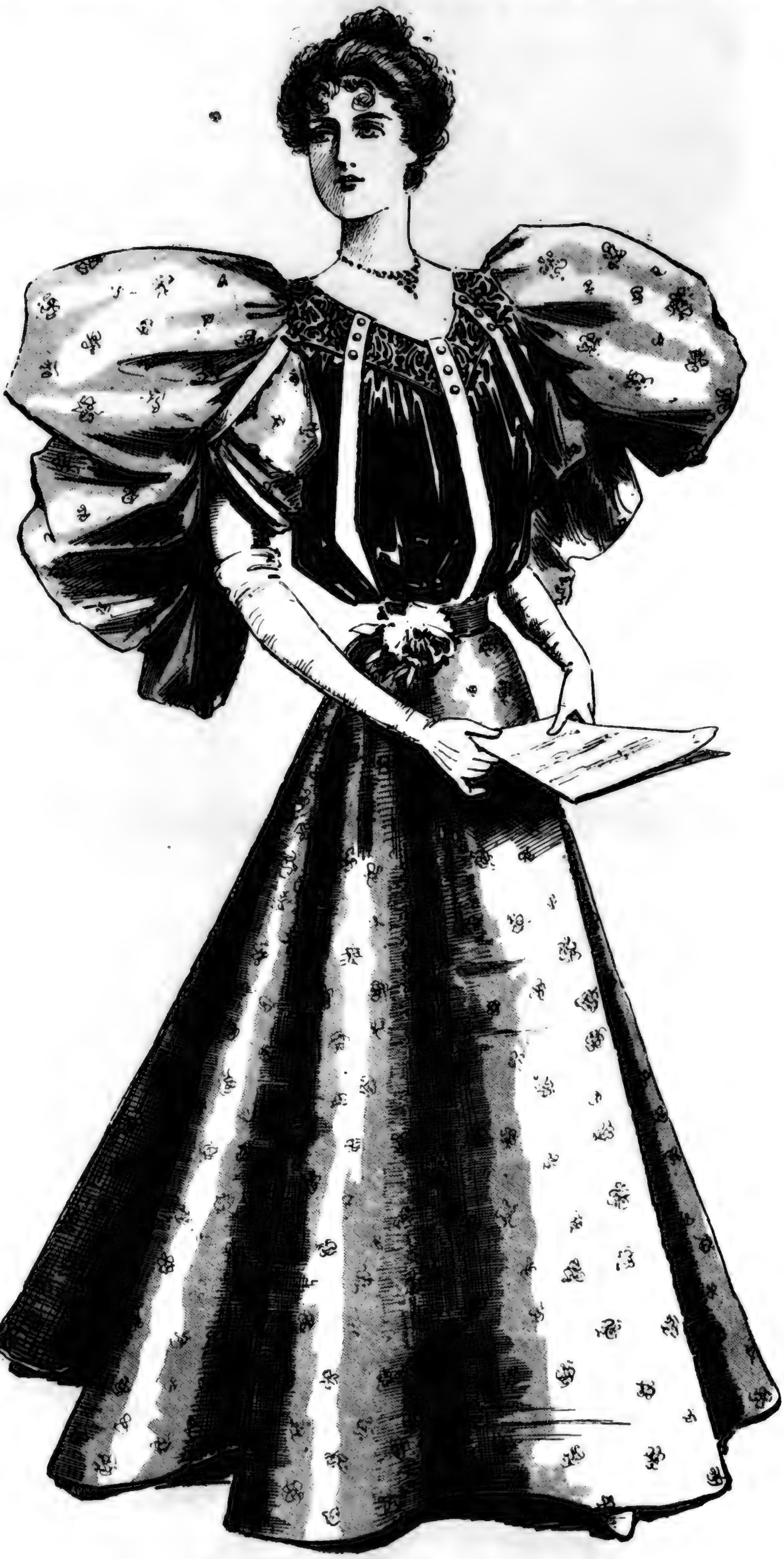
The Vinolia Toilet soaps are all made on the same basis, and a better one does not exist, but they are scented with different perfumes, so that one's predilections for this or that particular form of fragrance may easily be gratified. This is an excellent idea, and the majority of the soaps are sold at a uniform price of 2*s.* per box of three tablets; one or two kinds, including the Baby Soap, are 1*s.* 6*d.* per box; the White Rose, and White Rose and Cucumber soaps cost 2*s.* 6*d.* per box, and the Violet and Opoponax soaps are 3*s.* per box. A very nice soap at 2*s.* 6*d.* is the Otto toilet and bath soap, tinted a delicate shade of green and faintly perfumed. As the Vinolia soaps contain neither soda nor potash, it is easy to account for their softening and healing effects on the skin. The Premier soap, costing only 4*d.* per tablet, is yet an excellent soap, emollient and absolutely free from injurious ingredients.

The same delicacy and careful preparation mark all the Vinolia toilet requisites; the Lait Vinolia is a delightful wash for the face, the powders are really impalpable and safe to use, and the invaluable Vinolia Cream is a thing one should never be without. The preparations are made still more attractive by the taste and elegance of the pots, vases and flacons in which they are offered to us, and which render them charming ornaments for the toilet table.

Dentifrice in two forms is amongst the Vinolia preparations, and it is recommended that these should be used on alternate days. One is a powder which acts especially on the teeth, keeping them white and strong, while the other is an aromatic liquid which also keeps the teeth white, tones and strengthens the gums and sweetens the breath. Where there are decayed teeth, the frequent cause of unpleasant breath, a few drops of the liquid should be added to the water with which they are cleaned.

It is rather the fashion just now to scoff at the woman who does plain sewing, and to imagine that she must either detest the work and do it only from dire necessity, or be a very poor-spirited person altogether. That any one should really like needlework, and thoroughly enjoy a certain amount of it, seems to these contemptuous ones quite impossible, and yet what numbers of women there are, and by no means the most foolish and brainless of their sex, who take genuine delight in this exercise of their skill, and are never happier than when they sit needle in hand doing the plainest of plain sewing. Only there must not be too much effort about it, there is not much pleasure to be had out of working on harsh fabrics with cottons that break, and twist, and tie themselves up in tight knots that refuse to come undone, because the chief charm of the work lies in its ease and the freedom it leaves to one's thoughts and tongue; very little attention is needed, and the regular, mechanical action of plain sewing has a soothing influence on the mind and nerves. I have lately been helping in the making of bed-linen for a small hospital in which I am much interested, and the work went with delightful smoothness, for the sheetings came from Mr. C. Williamson, of 91, Edgware Road, and the cottons were those of Messrs. John Dewhurst and Sons, of Skipton, whose trade mark of three shells on a shield is an all-sufficient guarantee of first-rate quality.

These sewing, machine, and other cottons are of course of many kinds, but the following are those that are most generally useful. The Super Glacé is an excellent thread for machine work, smooth and even and bright in texture; it is made in black and white, in a large range of numbers, and can also be had in colours in two useful sizes. For hand work the Super Six Cord, a very soft thread made from cotton of high quality, is preferable, but it also works very satisfactorily in the sewing machine. It is duller in texture, and is also made in black and white in all sizes, and in colours in three sizes. The Machine Cotton *par excellence*, wound on the usual low reels that answer best for this purpose, is a soft thread of very even

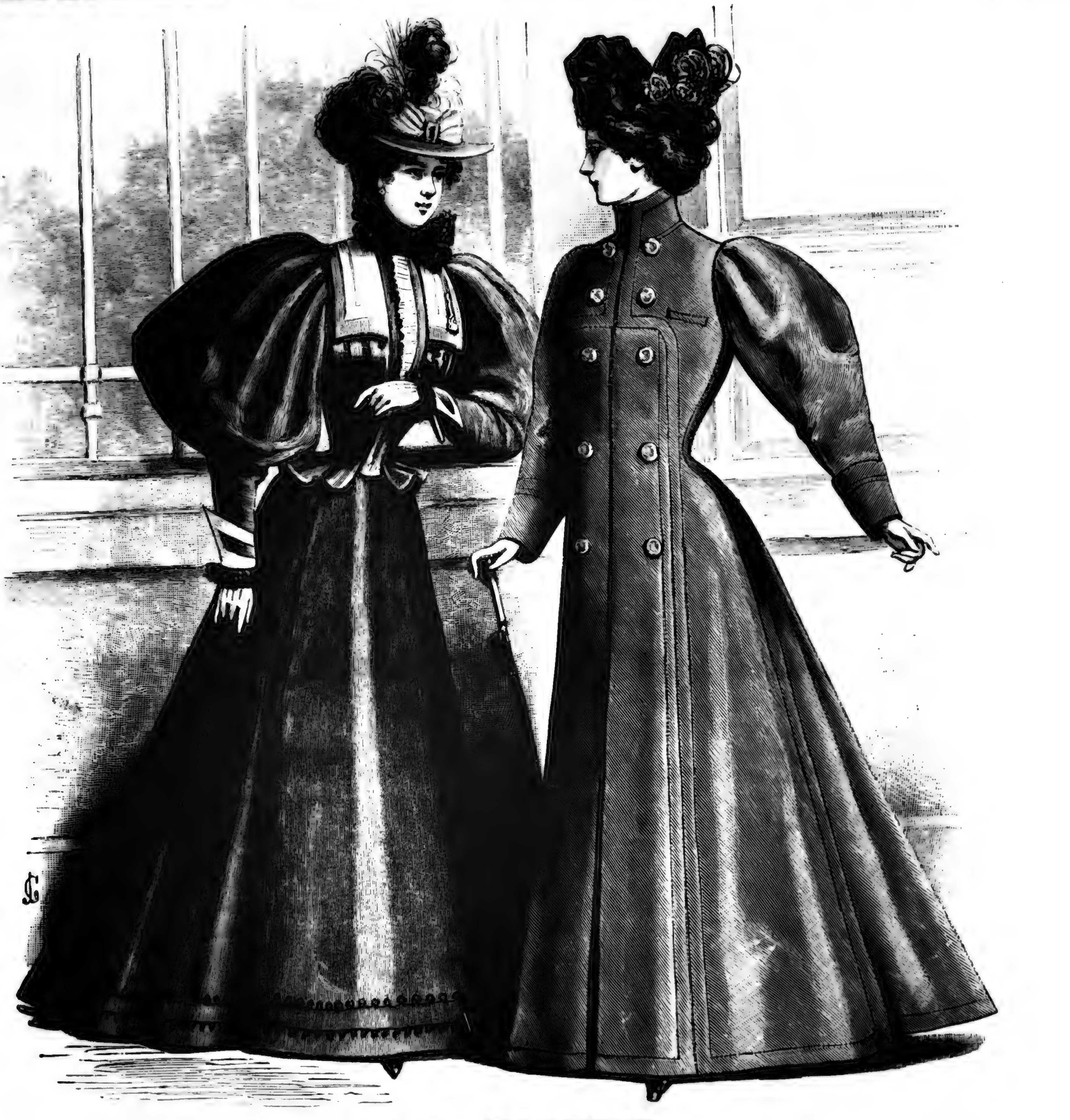


NO. 7. DINNER GOWN FOR A YOUNG MATRON.

For Descriptions see Pages 25 to 27.

quality, and is made in black and white, and can also be procured in colours, in No. 50, the size usually selected for ordinary machine work.

Messrs. Dewhurst's white embroidery cottons are very smooth and even, and are made in a variety of sizes, as are their coloured embroidery cottons, the colours of which are all fast. The crochet cottons are of first-rate quality, and can be had, in white, in balls and in hanks in all sizes; coloured crochet cottons of the same make can be had in two useful sizes, 8 and 16; very charming edgings are made by combining coloured with white cotton, using the colour either in the body of the design or for the border only. A thick 15-cord thread called Cordonnet is made in white, black, red, and a few other colours, and is very effective for coarse crochet or for macramé lace. It is made in No. 30 only from an exceedingly high class of yarn, and is quite flawless in the perfect evenness of its texture. Whether our tastes in needlework tend therefore towards plain sewing or fancy work, Messrs. Dewhurst's cottons are alike useful and ready for our purposes. Dressmakers and ladies who do much sewing at home should make a point of inquiring for these sewing cottons.



NO. 8. FRENCH PROMENADE COSTUMES.

For Descriptions see Pages 25 *to* 27.

Fine and artistic needlework has attractions for me, as it has for most of my sex, which it would be useless to resist, hence when I received an invitation to call at Messrs. Harris and Sons' show-rooms, at 25, Old Bond Street, to interview an embroidered Altar Frontal previous to its despatch to Africa, I accepted it with pleasurable anticipations that were fully realized. The Altar Frontal proved to be a very handsome piece of work; green linen was the material chosen for the ground; at each end white and gold lilies were worked on narrow panels, while the cross in the centre was in gold-coloured flax thread and gold cord, with small ornaments branching from it, worked in shades of blue; across the top a band of detached stars and other devices was carried out in the same shades, and the frontal was bordered with a flax thread fringe. thus rendering the whole piece of work washable and absolutely safe from the ravages of ants, moths, and other malicious influences of hot climates. I need not say that the colourings of the threads and material, and the stitches were correct. Messrs. Harris and Sons are no novices in church embroidery, and may be trusted either to prepare or to execute all work of the kind with correctness.

It is hard to believe that any individual exists with a skin so tender and sensitive that the Castle Donington Sanitary Underclothing could cause the slightest irritation, the elastic woven fabric of which the garments are made is so perfectly soft, light and warm that it makes ideal underclothing for ladies and children, while the very moderate prices charged put the garments within reach of everyone. Messrs. H. Roberts Harrison and Co., of Castle Donington, *viâ* Derby, are the manufacturers of this hygienic clothing, and the peculiarly good and healthy conditions under which the garments are made should undoubtedly increase the demand for them.

All kinds of undergarments, combinations, drawers, vests, bodices, petticoats, nightdresses, dressing jackets and gowns in four sizes are kept in stock in numerous shapes, but should any special garment be required, the firm will undertake to make this without any extra charge, beyond the additional material required, if any. Any patterns sent in this way are registered and preserved, so that ladies sending them can always be supplied with garments in the same style.

The material, which is of pure wool, is made in four weights, two of them being suitable for winter wear, and two for summer and hot climates. Any of the garments in the different weights can be supplied in white, as well as in the natural colour, and three weights are also made in pink. Samples of the material will be sent, together with a price list, on application, and in place of illustrations Messrs. H. Roberts Harrison and Co. offer to send under the usual conditions specimen garments for inspection, a much more satisfactory plan than selecting from illustrations, which often give but a poor idea of the garment. In addition to these advantages the wool, buttons, cashmere for linings, and cuttings for repairing are supplied. The clothing being made in different sizes for boys and girls, these opportunities for mending and repairing will be gladly welcomed by the mothers of hardy, active, and destructive sons and daughters.

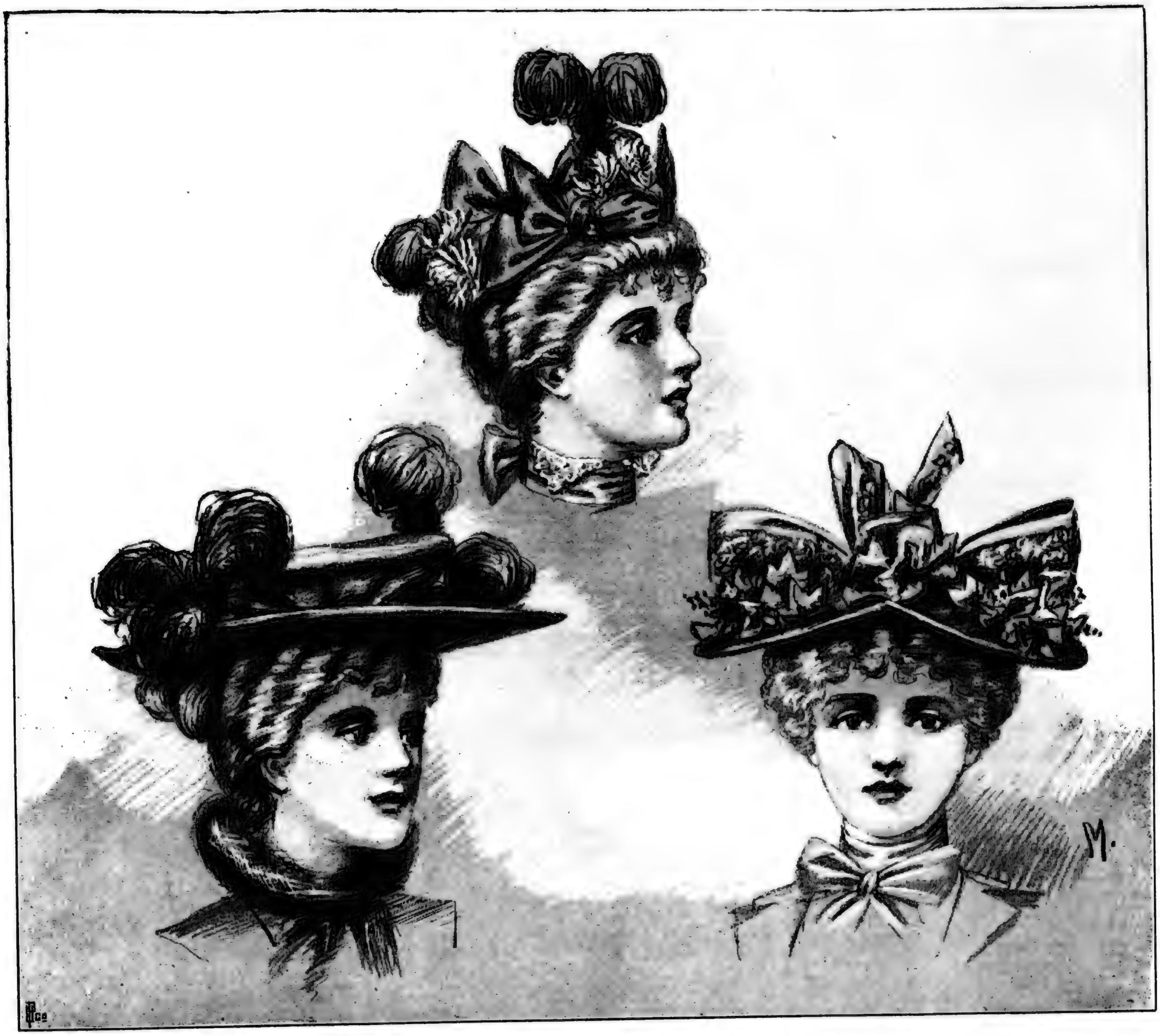
Experiments in tea-tasting do not always end well, but I have found in Dulcemona Tea a delicate, soft flavour that is particularly refreshing and pleasing to the palate. The tea is delightfully fragrant and free from tannin and its consequent harshness; with Dulcemona Tea that joy of life a *really* good cup of tea cannot fail to be obtained, and there is no difficulty in procuring it, for all good grocers keep it at various prices, 1*s.* 6*d.*, 1*s.* 10*d.*, 2*s.*, 2*s.* 4*d.* and 3*s.* per lb. The quality at 1*s.* 10*d.* will be found excellent for household use, and will bear comparison with many far more expensive blends, which are yet not nearly so fragrant or delicate in flavour.

A very novel competition is announced by Messrs. Entwisle and Kenyon, of the Ewbank Works, Accrington, who offer to distribute six guineas in prizes for the best stories in prose or verse written up to the illustrations in their advertisement, which my readers will find amongst our pages. Anyone who uses a Ewbank Carpet Sweeper can easily imagine the domestic calamities and discomforts that would wait upon the unhappy people who, from prejudice or ignorance, continue the old system of dust scattering by means of broom or dust-pan and brush. The pictures are suggestive, especially the witch taking an airing on her broomstick, and I commend this competition to our readers, more especially as we are offering them none this month.

An ideal wrap for chilly mortals, and for elderly and invalid ladies, is a shawl, or rather fichu of the knitted Cockatoo Wool, which is one of the many charming specialities in wools procurable from the Wharfdale Fancy Knitting Wool Company, of Burley-in-Wharfdale, Leeds. This Cockatoo Wool consists of a series of little rings strung on a connecting thread, and is made in white, black, and a long range of dark and light tints. It works up into the softest and cosiest of wraps, light and fleecy and yet unusually warmth-giving, all the little rings seem to blend together and produce a thickness of which the single strand of wool gives no idea. The wool is made in the most delicate tints, and light opera wraps of Cockatoo Wool for the head or shoulders are pretty and dainty garments, the fluffiness of the wool being especially becoming to the face.

The Indian Chudder Shawls of this firm are admirable, rivalling the Indian Rampur Chuddah Shawls in fineness of texture; the firm in fact makes a speciality of the finest wools and yarns of all kinds, either for knitting and other forms of work, or made up, as in the Chudder Shawls.

THE SILKWORM.



No. 9. NEW HATS FOR THE WINTER.

For Descriptions see Page 25.

Our Prize Competition.

THE award for the best pair of knitted silk socks for a gentleman is allotted to Mrs. R. E. Colebrook, Broom Bank, Hartington Grove, Cambridge. The socks are in black silk, well shaped and knitted, and have a fancy pattern on the front part. Mrs. Dickinson Heelis also sends a well knitted pair of black silk ribbed socks. Next to these in merit comes a pair of red silk socks knitted by Miss Giles, of Bath, but judging by the remaining specimens our competitors are less at home with knitting pins than with the embroidery needle.

Next month will decide the winner of the cumulative prize of £15.

My Grandmother's Rag-Bag.

STILL THE LITTLE ONES.

EDUCATION *v.* INSTRUCTION.

OUT of my dear old grandmother's rag-bag I have fished a quaint little picture. It is that of a three-year-old chubby girl, so fat and chubby that it was said of her that it "was as easy to go over her as round her," in the parlance of the west country folk among whom she was reared. Wilful, impetuous, rebellious, this little one was early taught the art of reading without tears, and with the art of reading, a taste for reading which was her heritage through life. When she kicked her boisterous heels in her crib of a morning, riotous for life and fun, the first thing that met her gaze was a clearly printed "sheet-lesson," as they were called in those antiquated times. The thick, black characters on the white sheet fascinated her. While the mother (Oh, mother of mothers!) dressed, the little one, having already by skilful, loving device mastered the mysteries of the A.B.C., spelt out letter by letter the monosyllables which described the capture of the rat by the cat, grew eager for more drama, and each morning, through the wisdom of that wise mother, true daughter of the wise grandmother, grew more and more to the dignity of "long words," till no book, at five years of age, was sealed to her, although the meaning of many readable words was hidden in years to come.

A pretty picture! A precious scrap from my grandmother's rag-bag, this of the little blue-eyed, fair-headed, chubby girl, unconsciously laying, through the medium of a printed sheet pinned against the wall, the foundation of her whole future life. No formality of set "lesson hours," no routine of "instruction," could have done for that child what those first loving lessons did for her. Her "sheet lesson" was to her a reward, a joy not a penance. Once there came a sad, black, day. A day when the infantine mind and body rebelled against the daily tyranny of "getting up." In vain did the nurse protest, scold, coax, threaten. At last authority was summoned in the person of a calm, judicial mother. "Did Marianna desire to remain in bed?" Certainly Marianna did, though overtaken by a certain amount of dubiosity as to the why and the wherefore of such an unexpected yielding to her naughtiness. "Then Marianna might remain in bed," *but upon terms*. The terms were that she was to remain there until her mother gave her permission to get up. Oh, unsuspecting Marianna! She fell readily into the trap. Breakfast in bed, a hitherto unknown luxury, was a joy, and the sense of gaining her own way a delight. But there is such a thing as boredom, even to the young and chubby, and eftsoons the deadly dulness of boredom began to steal over Marianna. The "sheet-lesson" was that of yesterday: its narrative was flat, stale, unprofitable. Might she have a new one? Mother, promptly summoned, decided that new literature was not in the bargain. Well, might she have her doll? No: mother had concluded that the doll was also not in the bargain. Well, then (desperately), might she get up? Oh no, the bargain was that she was to remain in bed until her mother thought it right to give her permission to get up. Poor Marianna! She now began to recognize the pitilessness of logic, and to savour to the full the utter weariness of boredom. If only there were something fresh to read, to spell out! But the twenty-times read sheet-lesson hung there, staring at her, mocking her with its threadbare tale, and still poor little Marianna lay and kicked, neither daring nor able to rebel against the merciful discipline which was teaching her the first great lesson of life.

Mid-day, and with it the wholesome mid-day dinner, passed. But although subdued, Marianna was not actually penitent. But the whirligig of time brings in its own revenges. Towards afternoon arrived a bevy of small children in charge of their nurse, and "Please, might Marianna come blackberrying with them?" Now could a more delightful pastime than that of blackberrying in congenial company be imagined? (I am speaking now of unsophisticated days, when children *were* children, and their pleasures simple). Think of the joys of full baskets, though gained at the cost of scratched legs and torn frocks; of the faces and fingers blackened by the luscious fruit, of the rivalry, the glory of successful competition! But by a refinement of cruelty the dialogue between the little girls desirous of her sympathetic society was carried on within hearing of the writhing Marianna. "I am sorry to say that Marianna is not up," said the judicious mamma. "Not up, Mrs. Holworthy, is she ill?" "No: but she preferred to stay in bed this morning for her own pleasure, and now she has to stay there for mine, since we have made a bargain." Tears and pleadings were of no avail. The blackberrying party went sadly away minus the humiliated Marianna, who promptly took her lesson to heart, acknowledged her sins, and never gave any more trouble to her nurse about getting up in the morning.

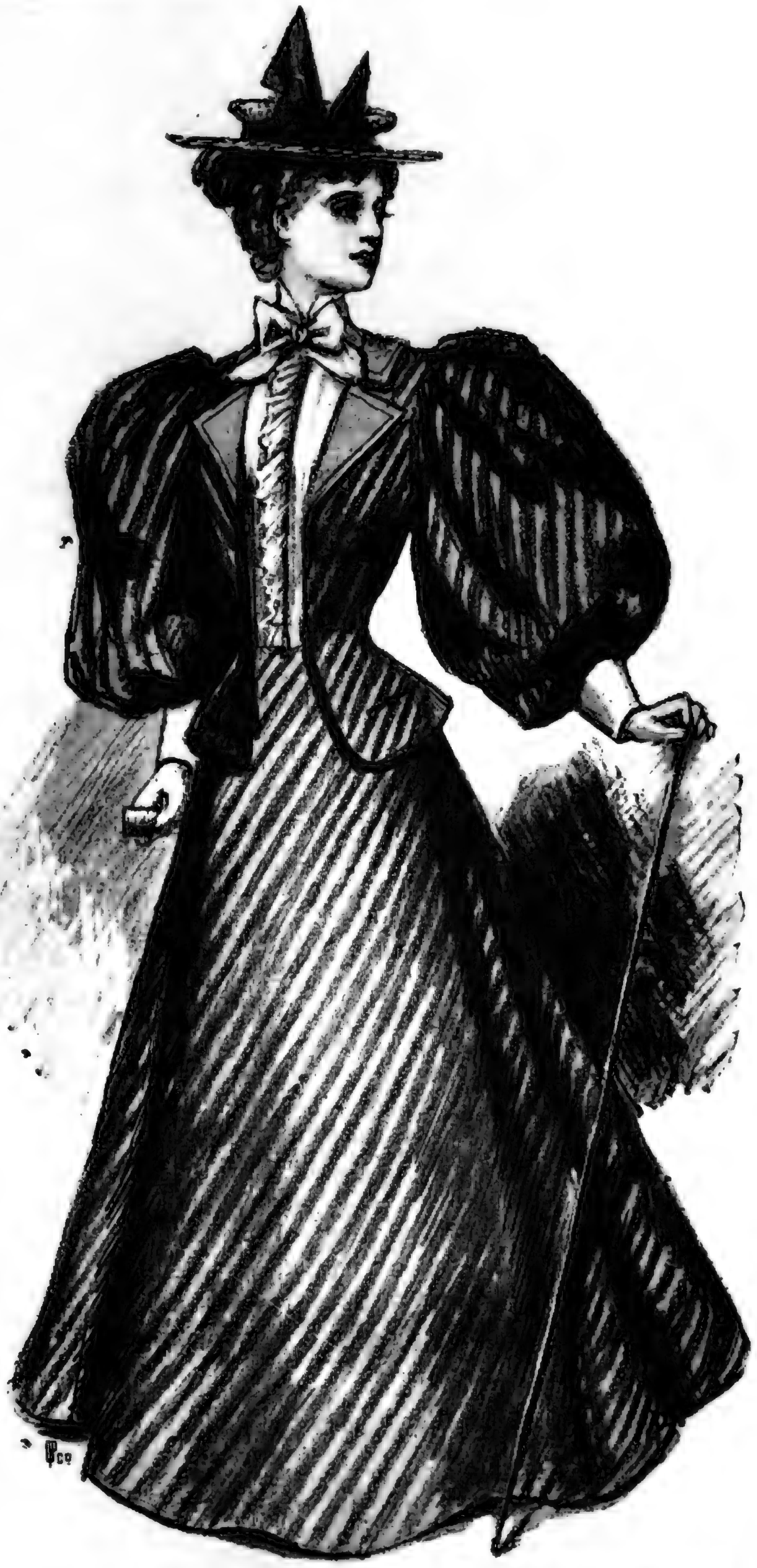
The moral of this childhood reminiscence is, that a child may be *educated* into the discrimination of right from wrong through its mental faculties, and that this education, though a slow and tedious process, will have a lasting effect upon the character, while instruction, whether it take the form of corporal or mental discipline, will tend to harden and to narrow the heart and mind.

Early in life this little one learned to love her simple literature. She loved the very printed characters by means of which she spelt out the new drama of the day. So by degrees reading became a necessity of her being. Never was her reading-lesson a task. Always it was a pleasure. Early in life, too, she learnt the lesson that folly brings its own punishment. And this was learnt without a hasty smack, without a scolding word. Truly, here was the iron hand in a velvet glove, but how useful in after life was the firm pressure of that iron hand!

I propose, in future articles, to deal more fully with this important question of education. Sad knowledge is teaching me daily that education is rapidly becoming a thing of the past. Of instruction we have enough, and too much. Of that kind of education which grows out of the wise heart and brain of a loving mother, how little have we!

"A mother should be a mother still,
The holiest thing alive."

THE OLD LADY.



No. 10. USEFUL WALKING COSTUME IN FLEMING, REID AND CO.'S SHAWSWATER DRESS FABRICS.

For Descriptions see Pages 25 to 27.

PERSONAL APPEARANCE, HOW TO IMPROVE. Wear the "Immovable Scalpette," made only of natural grey hair, from 21*s.* to 10 guineas. Shaded Grey Pompa Fringes, 21*s.* to 4 guineas. T. S. BROWN, 3, Leece Street (top of Bold Street), Liverpool.

Hints for the Household.

THE noxious taste of many wholesome drugs is so much against their use that a few hints as to harmless antidotes of flavour will be useful. A little extract of liquorice destroys the taste of aloes; peppermint-water disguises the nauseous taste of salts; milk is a good abater of the bitter flavour of Peruvian bark, and cloves of that of senna. Castor oil cannot be tasted if beaten up and thoroughly mixed with the white of an egg, and another way of administering this disagreeable but necessary medicine, or cod liver oil, is to put a tablespoonful of strained orange juice into a wineglass, to pour the oil into the centre of the juice, and then squeeze a few drops of the juice upon the oil and upon the edge of the glass.

THE following is an excellent method of washing flannel to prevent it from shrinking. Dissolve one ounce of potash in a bucket of water, and leave the fabric in it for 12 hours. Next warm the water with the flannel in it and wash without rubbing. Draw it through continually. Then immerse the flannel in another liquid containing one dessertspoonful of wheaten flour to one bucket of water, and wash in a similar way.

CARPETS should be beaten on the wrong side first, and then more gently on the right side. A flexible cane is the best stick to use, sticks with sharp points tear the carpet. After it has been well beaten the carpet may be washed on the right side with a solution of ammonia and water rubbed in with a hard sponge, then rinsed with soft water and rubbed dry with coarse cloths.

A CAPITAL game for a small children's party is to place an apple on the ground and make the children try to pick it up with a spoon. It requires not a little patience to accomplish this trick, and many are the failures and great the laughter before the apple is caught. The apple, a large round one, is put on a smooth floor stem up, and the children try by turns to pick it up with a spoon. The very effort of trying to get the spoon under the apple sets it rolling, to the amusement of the onlookers.

THE hair on ordinary dolls is that procured from the Angora goat. This product is controlled by an English syndicate, and is valued at £8000 a year. After the hair is prepared it is sent to Munich and made into dolls' wigs by girls. Human hair is used only for what are known as the "last dolls," that is dolls for big girls, who like to do up their doll's hair in the best style. English beauty is much appreciated for dolls: one large maker in Germany spends a fortnight in London every season, noting and transferring to his sketch-book types of beauty for his next season's dolls.

CHILLY people should make a point of wearing loose clothing in cold weather, for loose garments are always warmer than tight-fitting ones, not only because they allow room for circulation, but because they form a layer of air between the skin and the outside cold.

THE best way of treating a stove which has not been blacked for some time, is to rub it well with a newspaper, using a little clean grease of some kind. It will soon take a polish after it has been treated in this way two or three times.

SERIOUS harm is done to pianos by leaving them open. The dust and impalpable moisture of the air of the room penetrate between the ivory keys, and in time ruin the instrument. Covers for the keys made of some pretty soft material are now generally adopted by all the large piano manufacturers for the instruments in their show-rooms.

A VERY simple method of testing the purity of water is to mix a little Condy's Fluid with it. If there is the least impurity in the water, or even in the vessel into which it has been put, the Condy's Fluid immediately changes from its original deep red or pink colour to a dirty-looking brown, so that at a glance it will be seen that the water is not free from taint, and, therefore, that it is unfit for drinking purposes.

MITES in cheese may be destroyed by wrapping the cheese in a damp cloth and leaving it for a week. The cloth must be kept very moist all the time, and the cheese will at the end of the week be found quite free from mites. The application of a damp cloth also prevents the cheese from becoming dry and crumbly.

A CEMENT for broken glass and china, which is nearly colourless, thus rendering the crack or join almost invisible, is made by dissolving half an ounce of gum acacia, otherwise gum arabic, in a wineglassful of boiling water; add enough plaster of Paris to form a thick paste, and apply with a brush to the edges of the broken parts. Hold the pieces carefully together until the cement has hardened sufficiently for them to adhere. If the article to be mended is broken in several pieces, do not attempt to cement a second fragment before the first join has thoroughly hardened, even if a badly fractured object takes several days to mend.

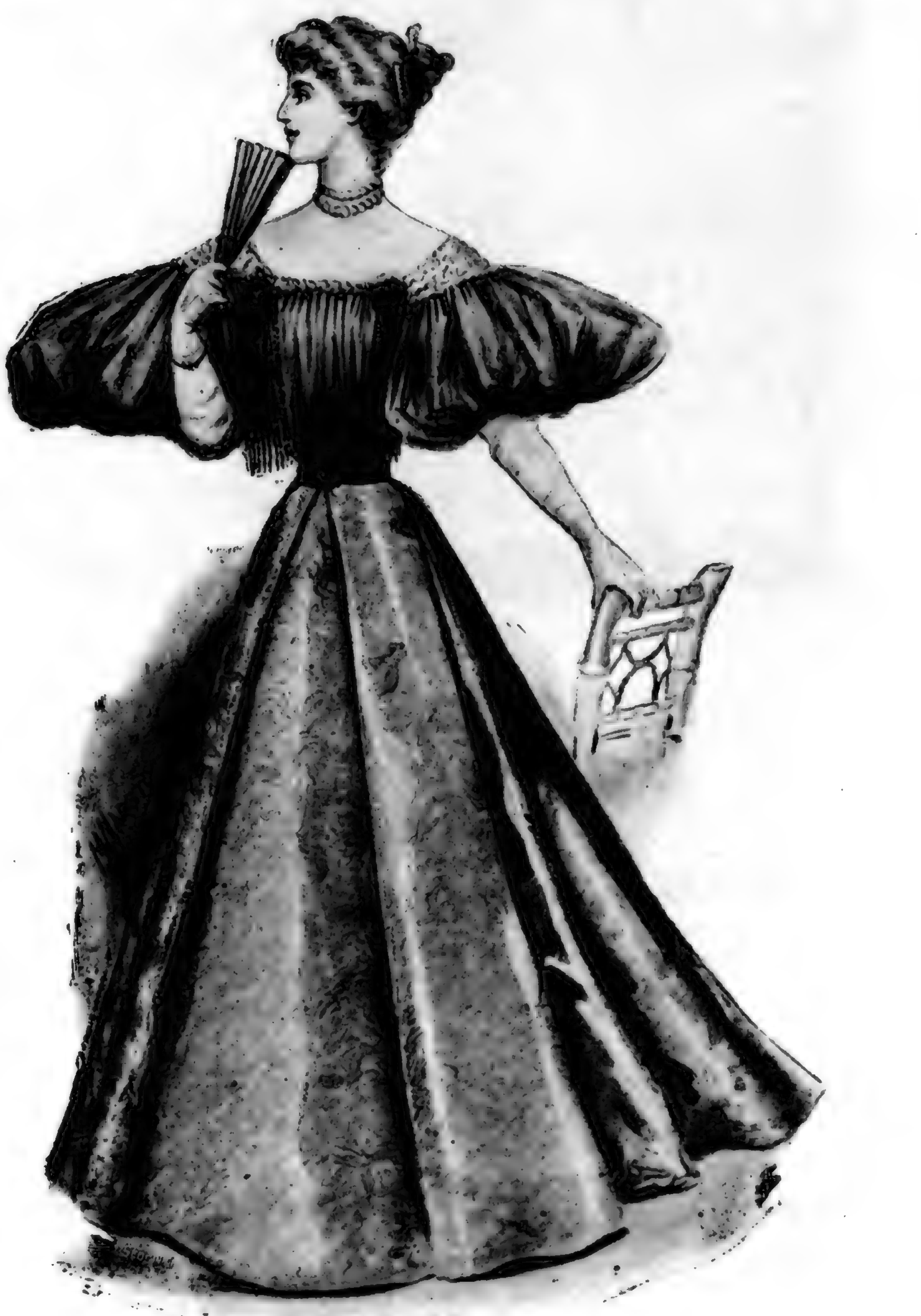
NEVER buy low-priced common calico for any purpose. For extreme economy unbleached is the best, as it is not stiffened, and the cost of bleaching is saved. It washes white in a few weeks, and is very thick and warm.

THE skins of fruit should never be eaten, not because they are not palatable or digestible or are unhealthy in themselves, but on account of the danger arising from microbes which may have penetrated into the covering of the fruit.

TO wash linen blinds take them off the rollers, being careful not to tear the fabric, if it has been fastened on with tin-tacks. If the material is at all injured, it is best to cut off an inch, or whatever can be spared, so that the weak part may not be used. For this reason, blinds should always be several inches too long in the first instance, the spare material being wound round the roller. Then untack the wooden stave at the base of the blind, and place the material in cold water to soak for twelve hours; then rub gently with plenty of soap; rinse and repeat the washing process until the linen is perfectly clean.

TO clean white veils make a solution of white soap, let the veil simmer in it for a quarter of an hour; squeeze in warm water and soap till clean; rinse in cold water in which a very little blue has been dissolved; then pour boiling water on a teaspoonful of starch, run the veil through this and clean by clapping it. Pin it out on a cushion very evenly by the edges to dry; it will require no ironing.

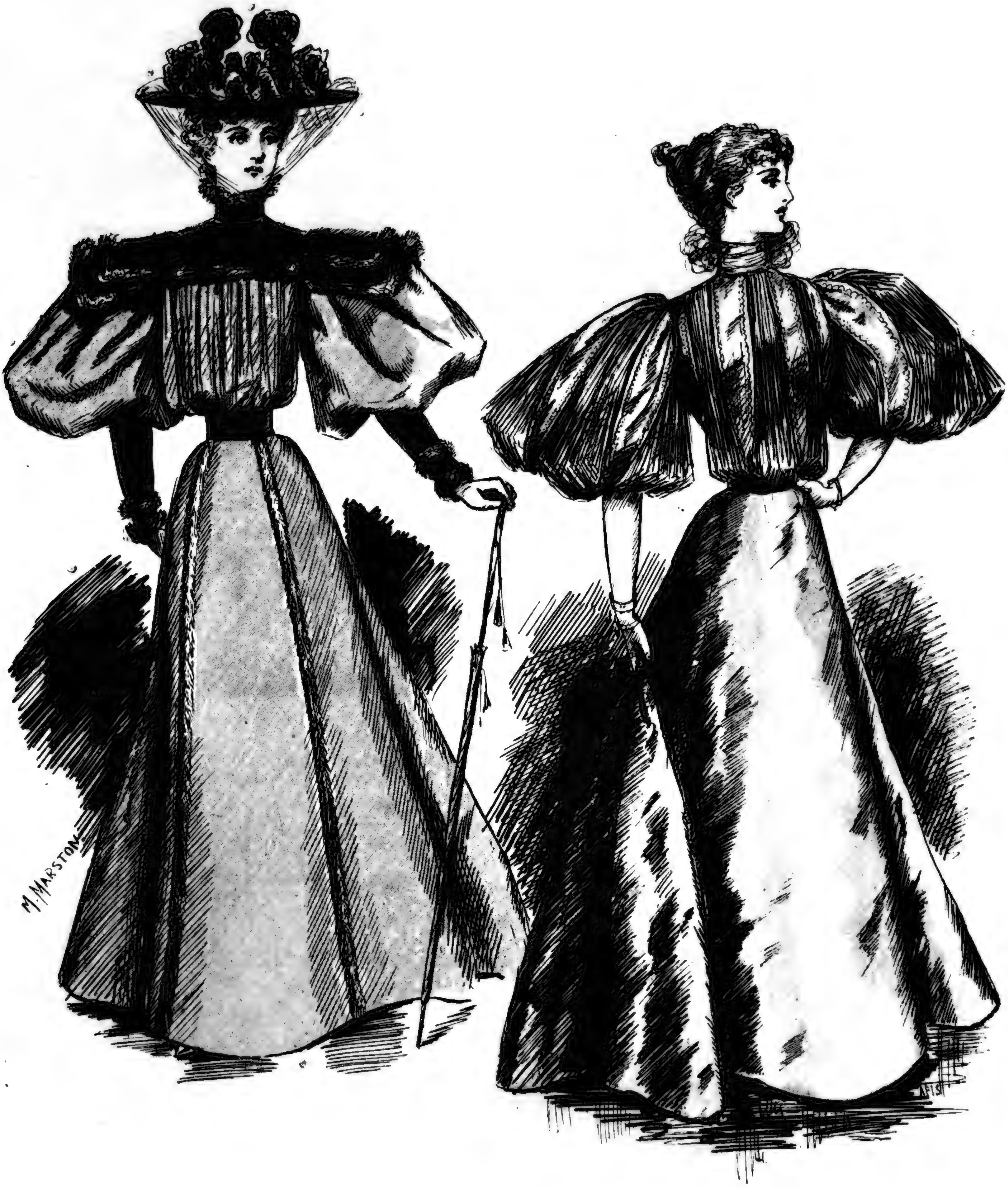
IF there be grit, sand, dust, a gnat, or an eyelash in the eye, it ought to be tenderly removed by means of a camel-hair brush, or, if this be not at hand, by a small tightly-folded paper spill. Hold down the lower lid with the fore-finger of the left hand, and turn up the upper lid with the first finger.



NO. 11. A STYLISH EVENING DRESS.

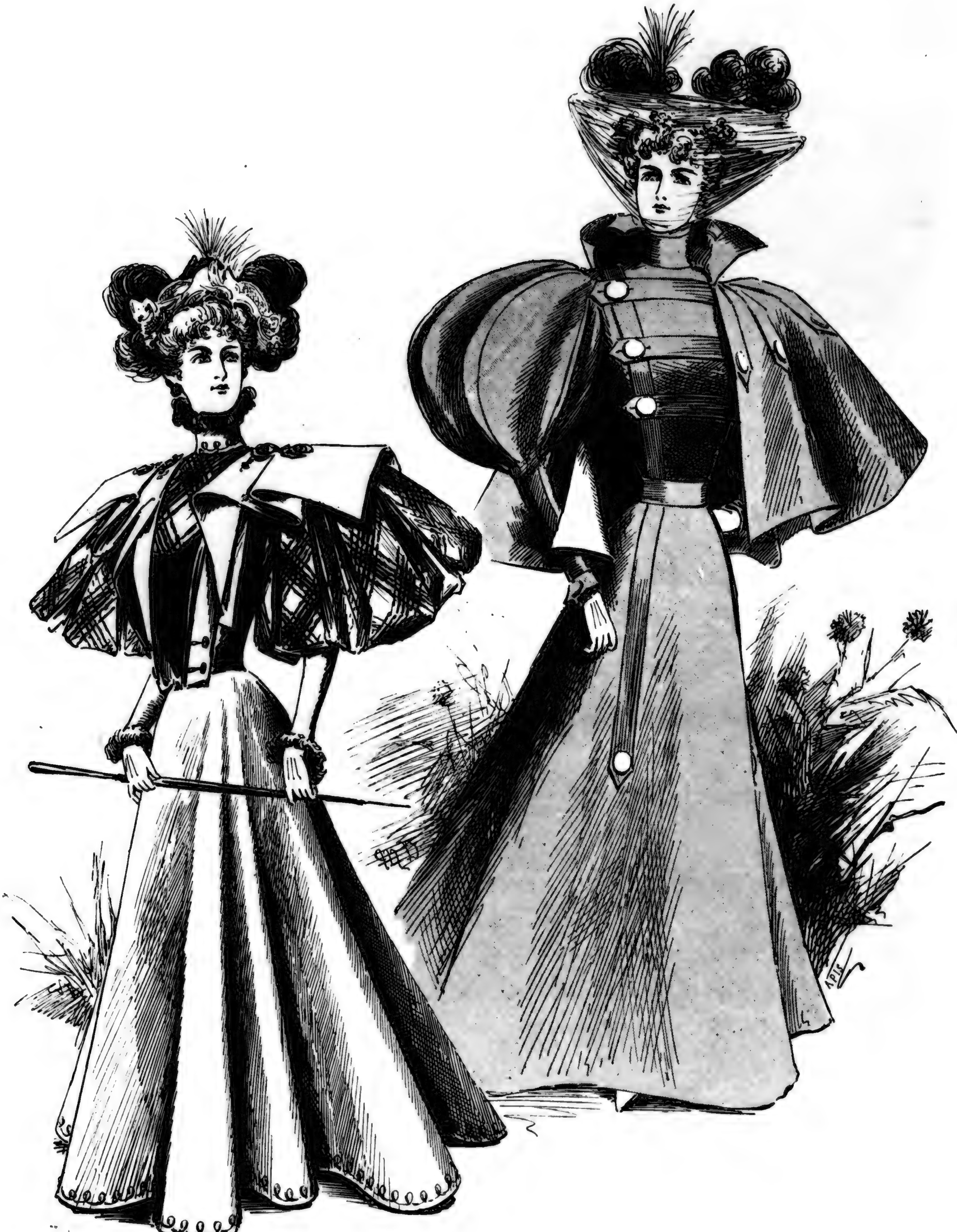
For Description see Pages 25 to 27.

DELICIOUS MAZAWATTEE TEAS.
DELICIOUS MAZAWATTEE TEAS.
DELICIOUS MAZAWATTEE TEAS.
DELICIOUS MAZAWATTEE TEAS.
In sealed packets and tins only.
1/6 to 4/- per lb. Of Leading Grocers Everywhere.



No. 12. Indoor and Outdoor Costumes for November.

For Descriptions see Pages 25 to 27.



No. 13. TWO STYLISH WALKING DRESSES.

For Descriptions see Pages 25 to 27.

Lessons in Millinery, No. 31

I AM very glad to tell my readers that the loud colours and really nightmares in the way of millinery with which our heads were recently crowned, have given way to the eternal laws of change, and the smartest winter hats are certainly rather under than over-trimmed just now. The shapes, however, are most

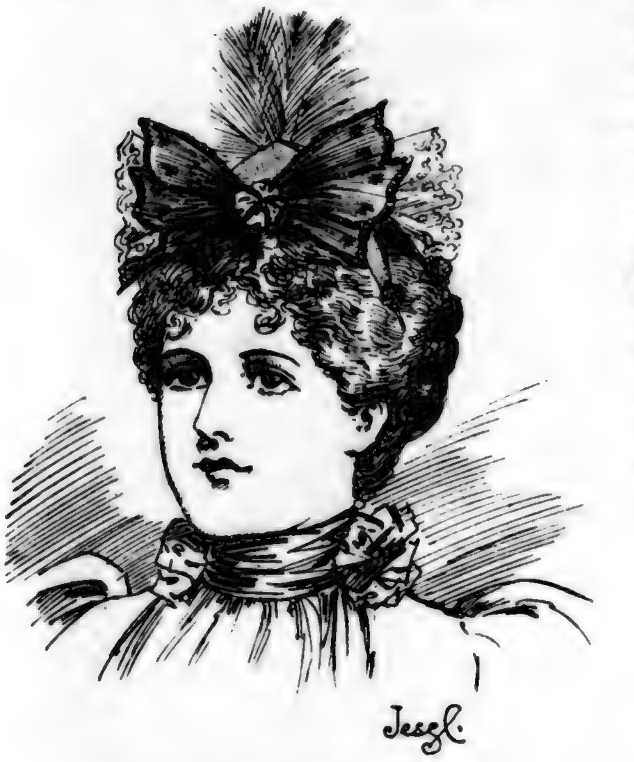
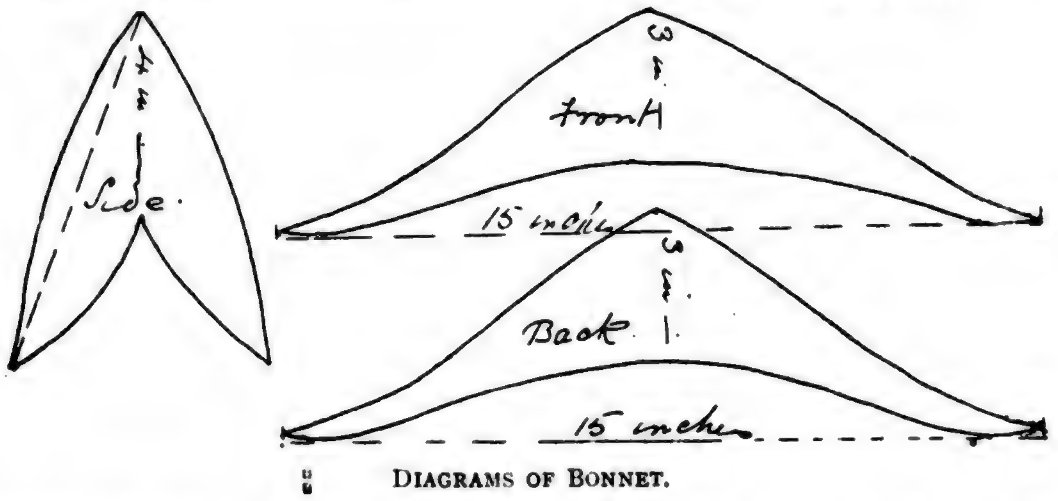


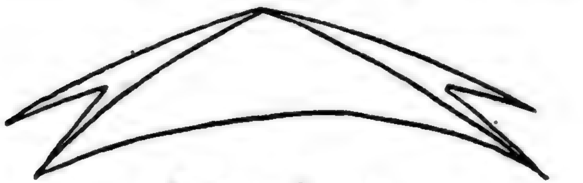
FIG. 1. FOLLY BONNET.

eccentric. Every kind of strange device is used for making something different from what we have as yet had, if possible, and the changes are numerous, from a coal-scuttle bonnet to a Folly's cap and bells.

The first model I am giving you is something rather resembling the last-named headgear, only greatly elongated, so that it comes well down on the ears, and forms a really very becoming bonnet, suitable, with strings, for quite middle-aged ladies, having the great width which is always becoming to them, and if trimmed judiciously, not as peculiar-looking as the diagram might suggest. The shape must be cut out in spartrie, each of the four pieces separately, and then wired and bound with soft muslin or ribbon They are then to be separately covered with piece velvet and lined with sarcenet, as it is impossible to line this shape neatly when once put together ; the pieces are then joined to form the shape given in the second diagram, with a neat oversewing of black sewing silk. When the shape is finished, a tiny beading (single beads on a wire look best) is sewn over each of the joins and all round the points of the hat, or, what is also pretty, a tiny little straw or one of the now so fashionable chenille edgings, but it must be the very narrowest and most delicate that can be procured, and these are difficult to find. It is usually only from some good French house that these tiny trimmings can be obtained, and yet some little detail of that kind being a trifle too wide for the purpose, gives often to an otherwise dainty production a look of clumsiness and "homemadeness" so fatal to successful millinery.



DIAGRAMS OF BONNET.



SHAPE OF BONNET.

Sometimes I think a treatise could be written on the "delicacies" of dress, the "etcs." which Englishwomen have the credit of so greatly neglecting, and the horribly professional and shoppy look which is quite as great an error on the other side.

To return to our bonnet, fig. 1. There is not much trimming needed, only a velvet and jet ornament in the centre, some lace loops and an aigrette at the back, while on each point a round jet ornament is placed. If strings are added to this, they should be fastened under the two back points.

Fig. 2 is a pretty hat made in black velvet, the crown of which is a distinct novelty, therefore I give you the diagram. Cut a shape in spartrie almost round, if possible a little wider across the front, and wire and cover with velvet without cutting out the crown piece in either velvet or foundation ; then take the pattern of the crown, one oval piece and one cut on the cross according to the pattern given. To make sure of having these exact and both sides alike, cut your pattern first in paper, which of course can be doubled, and then lay it on the spartrie and cut from that. Join this to the oval top and cover with velvet. When this is quite neat, place it on the velvet-covered brim, tack it down and cut out the inside about half an inch smaller than the crown pattern, then notch these inside pieces and fasten firmly to the crown, when the shape of your hat is finished and only needs lining and trimming. The model is trimmed very simply with cherry-coloured thick corded silk drawn through a black jet buckle in front, and having two very dull green wings with a shade of the cherry-coloured silk in them. This hat is worn well forward on the forehead and is delightful for cold or windy weather.

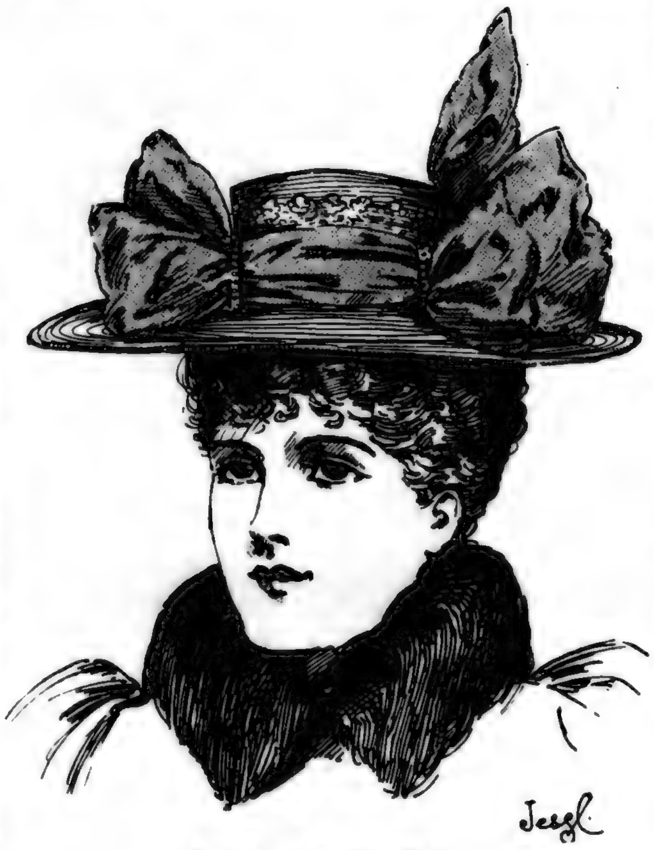
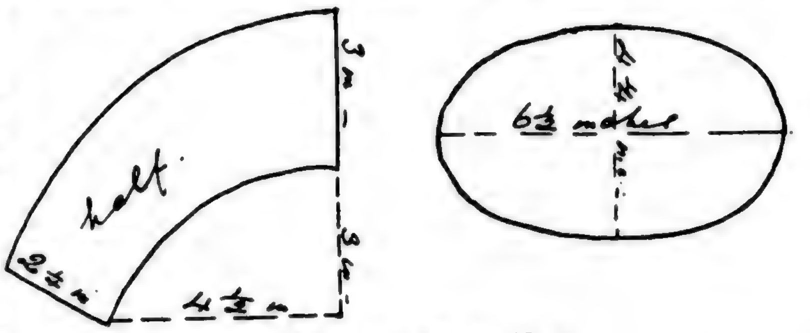


FIG. 2. VELVET HAT.



DIAGRAMS OF VELVET HAT.

Fig. 3 is a pretty model for a felt or velvet hat. If made in the latter material, a plain and perfectly round shape should be cut out and covered, with a moderately high crown. It is trimmed with large double wings in front and two of those rose rosettes so fashionable in millinery just now. The model is in brown velvet with wings in shades of fawn and brown, and a small part of them in iridescent green. The roses are in faded old rose colour, and the narrow ribbon which surrounds the crown and is tied in a small bow at the back is of black satin.

Materials required for fig. 1.—⅜ yard of black velvet, 3 yards narrow jet, 4 black jet round ornaments, 1 velvet and jet ornament, 2 yards white lace, black and white aigrette.

Materals required for fig. 2.—1 yard black velvet, 1 jet ornament slide, 1½ yards corded silk, 1 yard muslin to line same, 1 pair of wings.

Materials required for fig. 3.—¾ yard velvet or felt hat, 1 large pair of wings, 2 rose rosettes, 1½ yards black satin ribbon 1½ inches wide.

E. W.

Novelties for Christmas Presents.

AN exhibition and sale of charming novelties in fancy needlework will be held daily at the Gentlewomen's Employment Club, 7c, Lower Belgrave Street, beginning on November 15th. All kinds of articles suitable for Christmas presents will then first see the light, and as the prices will range from 1s. upwards it is evident that regard has been paid to the fact that all purses are not equally well furnished. The flower tapers made and sold here are very novel and pretty, and may be had singly or in boxes.

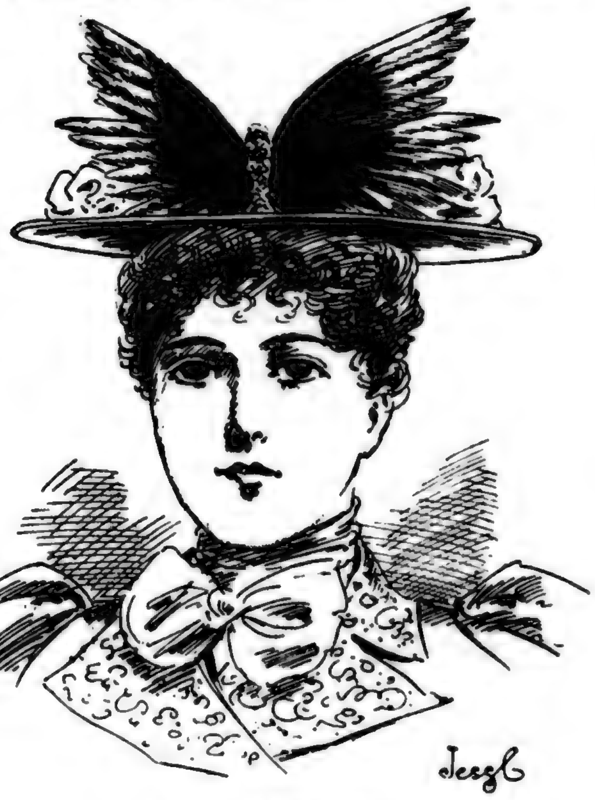


FIG. 3. FELT HAT.

Practical lessons in millinery can be had by application to the Editress of MYRA'S JOURNAL, and any questions on the subject answered. These must in all cases be clearly written and numbered in order.

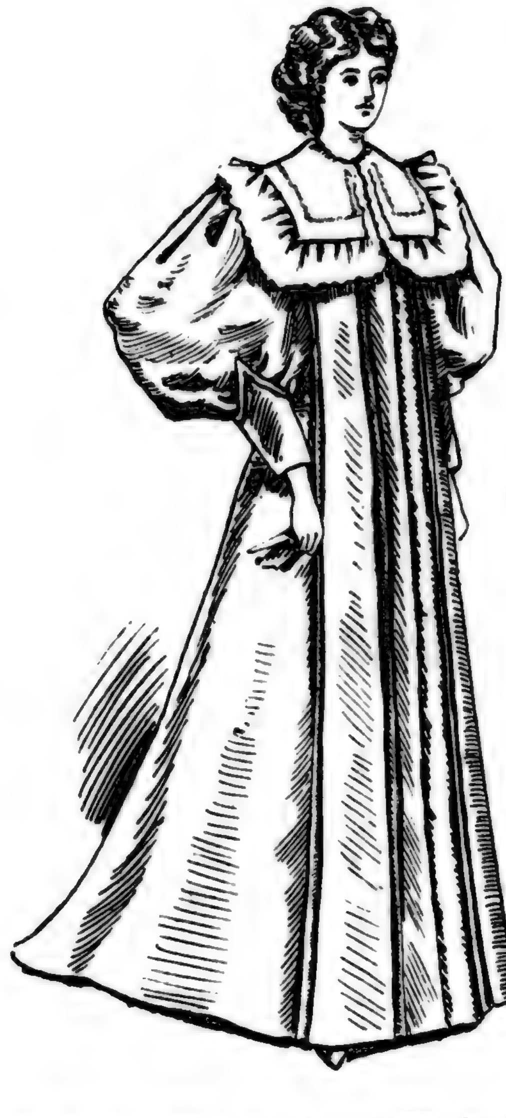
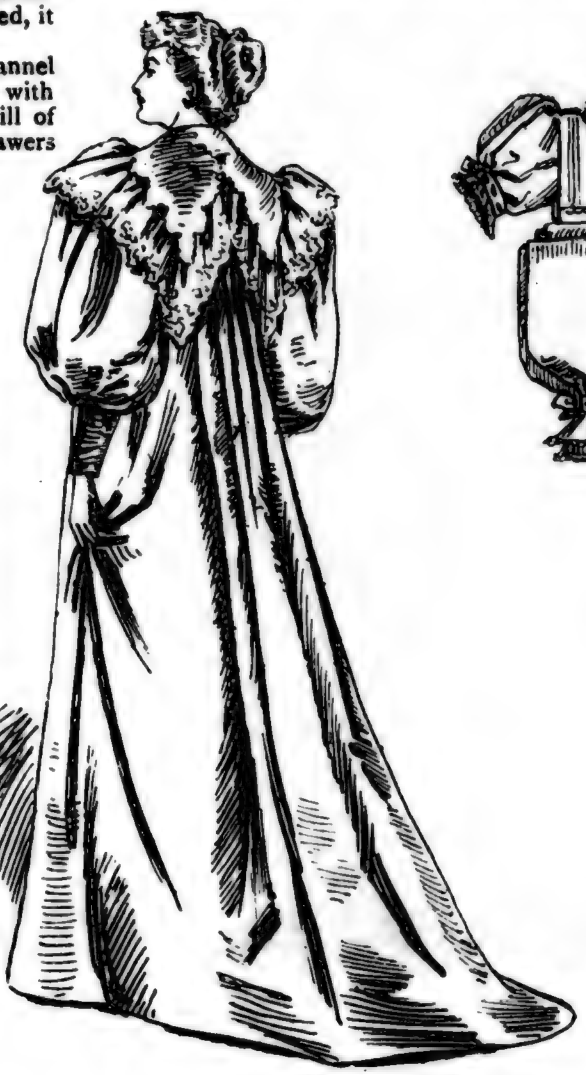
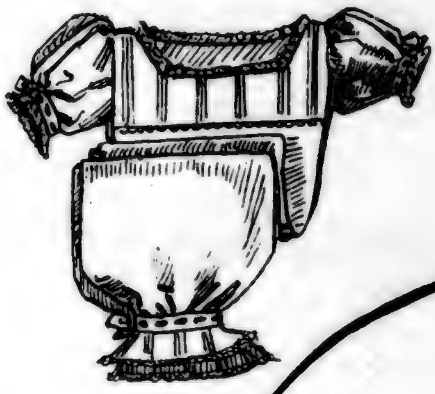
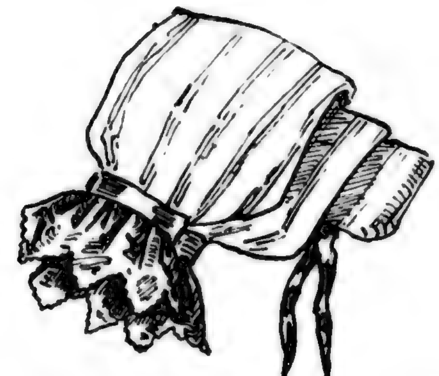
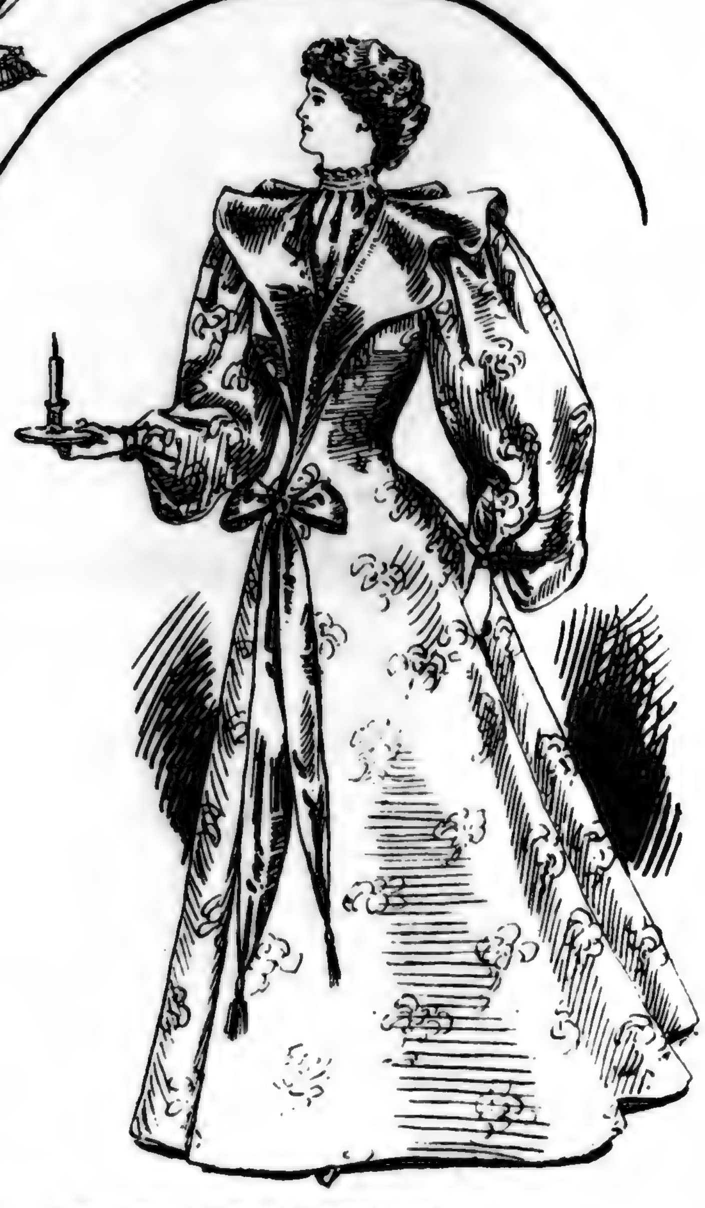
Underclothing and How to Make It

THE shapes adopted for warm underclothing made of flannel, flannelette, or cosy cotton flannel, are similar to those in use for garments made of cambric or longcloth, but simpler, in order to avoid bulkiness, and less elaborately trimmed.

A woven vest or combination in wool, cotton, or silk, very elastic, and fitting closely to the figure, is a necessary garment that should on no account be omitted, and these may be bought ready for wear in all degrees of thickness and smartness of appearance, and at all prices.

Over this garments of many descriptions may be worn; if the woven combination gives all the warmth required, the chemise and drawers, or the combination, of cambric or fine longcloth worn during the summer may be continued, but if extra warmth is needed, it is easy to provide this in many ways.

One of our illustrations shows a pair of flannel knickerbockers made in white flannel striped with pink or blue and finished off with a pinked out frill of silk matching the colour in the stripe. The drawers are cut and made in the usual way, fitted to the figure in front by darts and mounted on a pointed band, and gathered and mounted on a straight band at the back.

WINTER DRESSING-GOWNS AND FLANNEL UNDER-GARMENTS.

Fig. 3 is a combination in plain natural flannel or flannelette; the top is cut in a half low square, and may be trimmed round the neck with torchon lace or with strips of embroidery on the material of the garment. The short puffed sleeves and the legs are finished off with a band of the material, in which button-holes are worked through which ribbon is run, and with a lace-edged frill. The fastening is in front. Two yards of flannel or flannelette are required for drawers, and two and three-quarter yards for a combination. Patterns, costing 6½*d.* each, can be obtained from our Paper Pattern Depôt, 95, Regent Street, W.

A very cheap and yet pretty and comfortable winter dressing-gown may be made of Mr. C. Williamson's Cosy Molleton at 6*d.* per yard; fig. 1 is made of this material in mauve with the fashionable box-pleat falling in straight folds from either side of the yoke in front, and from the centre of the yoke at the back. The front pleats may be single or double, the pleat at the back must be double to give fulness for the skirt. The cuffs are of the molleton piped with mauve velvet; the square collar is also of velvet lined with silk and edged with a frill of the silk.

Fig. 2 is a dressing-gown that may be carried out in flannel, flannelette, cashmere or vigogne. The front is gathered on to the yoke; the fulness at the back falls in a group of close pleats from between the shoulders like a Watteau pleat. The collar is of silk or velvet scalloped round the edge and finished off with a frill of lace. The full sleeves are gathered and mounted on deep cuffs matching the collar. For an economical dressing-gown the collar and cuffs may be of the same material, but a contrast adds much to the general effect of the garment and but little to its cost.

Fig. 5 is a little more elaborate and could be worn as a breakfast-gown. It is a plain princess dress made of any suitable figured material, and opens in front over a full chemisette of silk, with a fluted collar ending in long pointed revers to correspond. This collar must be lined with silk and interlined with some stiffening to make the flutings keep in place. The bishop sleeves are finished off with narrow wrist-bands, and a sash bow fastens the fronts below the waist, the left side crossing a little over to the right. A full dressing-gown, with the rich folds in figs. 1 and 2, takes 12 yards of wide flannelette, and about 14 yards of flannel; nearly the same amount would be required for fig. 5, which has a fashionably gored skirt. The flat patterns of any of the dressing-gowns can be had from our Depôt at 1*s.* 0½*d.*, post free.

NEW BOOKS.

"THE Handbook of Millinery" (Upcott Gill, 170, Strand), by Madame Rosée, Principal of the School of Millinery, gives, for the modest price of 1*s.*, as much information on the making and trimming of bonnets and hats as can be expected in a work of the kind. The instructions are purely technical, and their value is increased by the addition of numerous illustrations and diagrams. No attempt is, of course, made to treat of fashionable styles that vary from day to day; the elements of millinery, the making of shapes and manipulation of materials, are, however, little susceptible to change, and no one is better entitled to be listened to on the subject than the authoress of this useful little guide-book.

"The Churchwoman," a new penny illustrated weekly paper, of which the first issue appeared late in September, supplies a want that many women, a good part of whose lives is devoted to working with and for the Church, must often have felt. The "Churchwoman" aims at doing for women's work in the Church what many papers already do for the clergy; it will give series of articles on the special branches of work in which women are interested, such as Church Needlework, Parish Work, Nursing, Sunday School Teaching, etc., and a Children's Page is to be a regular feature of the paper. "The Churchwoman" is published at 157, Strand, W.C.

"The Englishwoman" (F. V. White and Co.) is a sixpenny monthly magazine that well deserves the support of women who are in search of wholesome fiction combined with descriptive articles and hints on such practical matters as housekeeping, furnishing, dress, and the toilet, etc. The illustrations are numerous and on the whole good, and the magazine is throughout bright and readable.

Hints • on • Economical • Dress

A KEEN eye for chances can generally detect opportunities in the current fashions for "re-making"; just now such chances are so patent that the dullest eye can spy them out. What with "slashing" and panellings, with large sleeves of a different material, with added basques, with stole fronts—we can utilize everything we possess, if only the fabrics of which the garments are made remain in good condition.

The new styles for furs lend themselves admirably to "re-making." And these styles are so very picturesque and becoming! At the same time all furs are in fashion, and can be re-modelled at little cost; so that even the most economical among us should be able to appear in the new furs.

A lady mentions a three-quarter length seal coat as a possession she would gladly utilize if it were not so old-fashioned. She is also the possessor of a cloth coat made three years ago, the loose fronts of which are lined with astrakan. The seal coat is good in the skirts and back, but the tight coat sleeves are rubbed, and the front is not of the freshest. But there should be enough seal to re-model into the smart double-breasted little coat, figs. 2 and 3, a coat which does not take much material. As there cannot possibly be enough of the seal for the new large sleeves, the astrakan fronts can be made up into them, the furrier supplying what little may be lacking. The collar should also be of astrakan.

As sleeves and collar to an old-fashioned cloth coat in good condition, it is generally possible to re-model old-fashioned furs. It will be generally possible to alter the basques, because there is such a variety of basques now in fashion, long and short. A black or beige cloth coat looks remarkably well with sleeves and collar of seal or astrakan or caracul.

Here is another idea for an antiquated coat of first-class cloth (fig. 4). It is, say, beige in colour, and the cloth is so excellent that it seems a sin to get rid of it The short basques just spread sufficiently to wave a little on the back of the dress (a style in fashion some five years ago, and perfectly admissible now). The sleeves are hopeless, but they can be replaced with sleeves of brown velvet. If the fronts are not satisfactory in cut they can be partly covered with a stole front of brown velvet consisting of two box-pleats, which hang several inches below the basques (fig. 4). An epaulet of velvet would be an improvement, but this epaulet is not necessary. If anyone wishes to utilize a fur or feather boa which is not good enough or fashionable enough to use as a boa this year, but which is good in parts, then the velvet epaulet helps to imitate an idea new this year, viz. a marten or sable skin forming a sort of bretelle edging the epaulet, the tail and hind legs falling at the back, the head and two fore legs falling in front. The ends of your boa could be used in this manner (fig. 4). Another small piece of the boa would supply cuffs to the velvet sleeves. Out of the rest enough fur could be mustered to supply a fur edge to the cloth collar.

The same idea is carried out in the stylish dress fig. 5. The fur trimmings of this gown, carried out in the latest styles, are the spoils, say, of an antiquated sable cloak, such as ladies wore some years ago, tipped with sable tails. Six tails are required—four for the fur epaulets (back and front) and two to finish the sable band on the skirt; but the two at the back of the epaulets could be dispensed with. The dress itself, made of cloth in two colours, affords great scope for economy. A lady has a dark cloth dress, which needs renovating. Let her put two bands of pale cloth at the edge—one very broad, the other a thin inch band which rises to form a device in front. The bodice can be altered by slashing it or striping it with bands of the light cloth. The sleeves, if large enough, can be trimmed with a light band at the wrist; if they are narrow and old-fashioned, they can be widened by "slashing," as illustrated at fig. 1, which is a cloth jacket sleeve widened by the insertion of caracul bands. This last economy becomes a *haute nouveauté*. The most stylish cloth jackets of this winter have the large sleeves cut and filled in with straight or waved bands of velvet in the same or a contrasting colour.

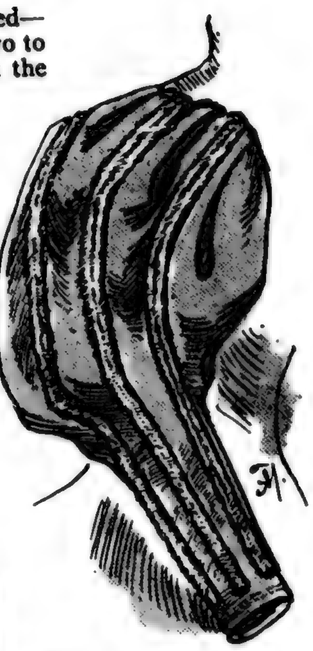


FIG. 1.

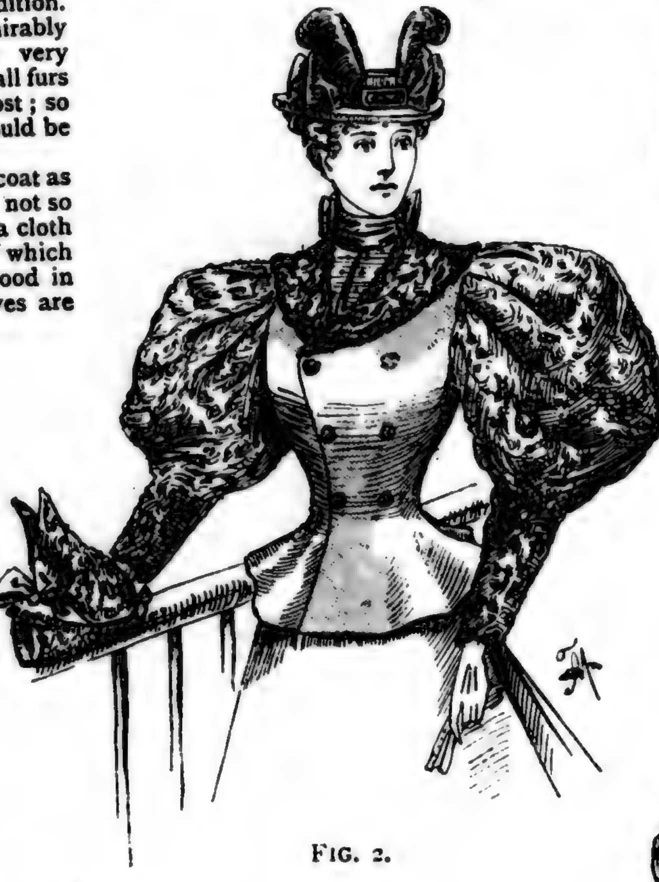


FIG. 2.

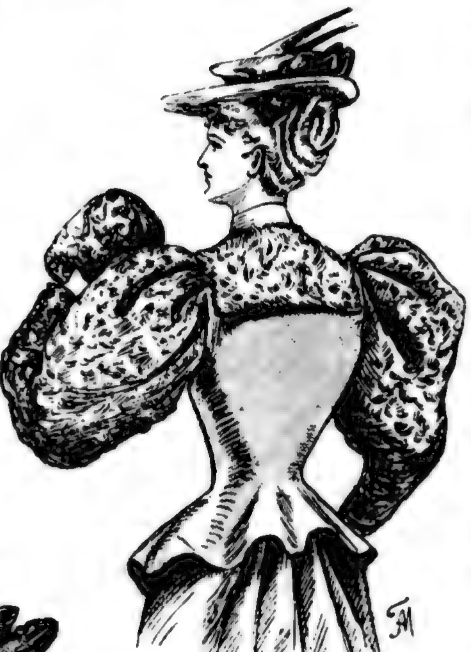


FIG. 3.

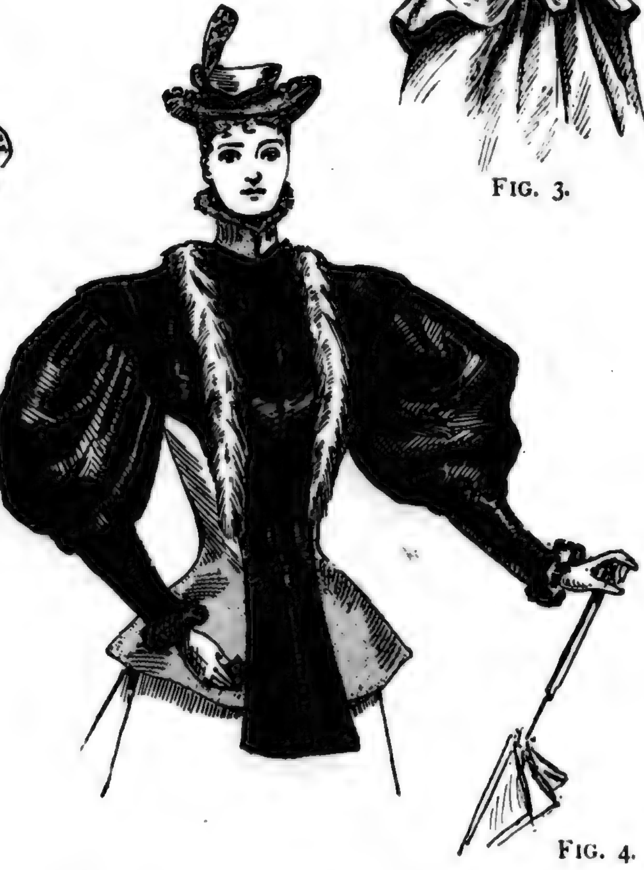


FIG. 4.

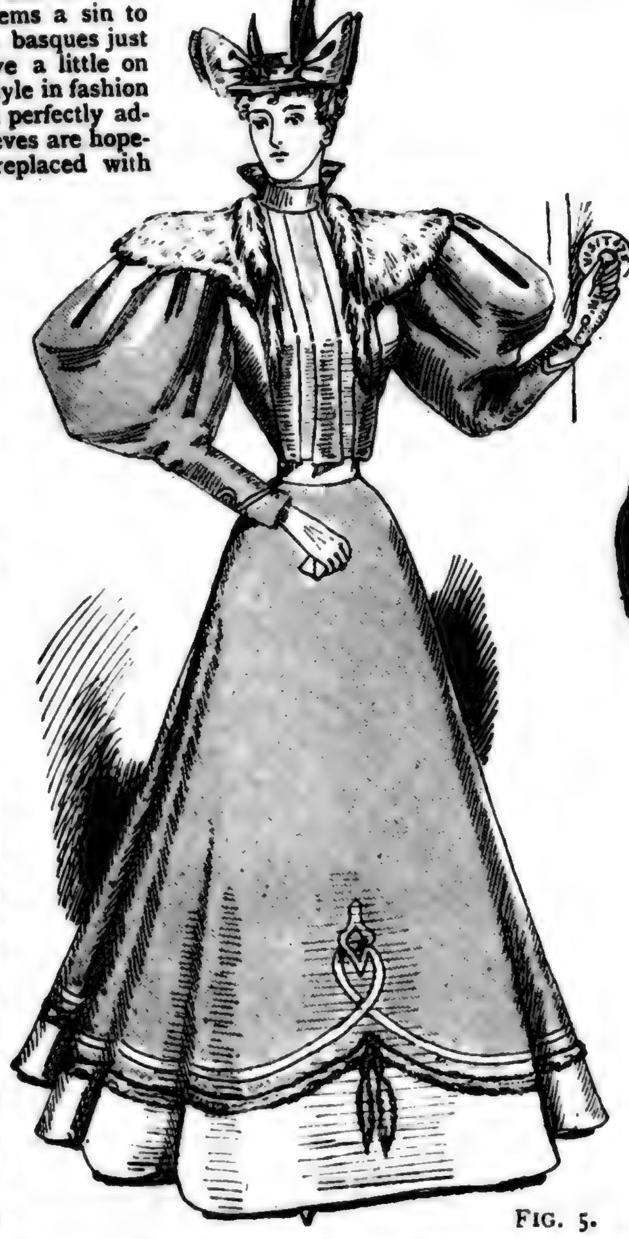


FIG. 5.

There is another method of widening sleeves. A gore of a different material can be introduced down the sleeve from the shoulder seam to the wrist.

If this is not enough, two gores instead of one can be introduced of the second material. The new gored sleeve is generally cut with three gores in the centre. Instead of putting the centre gore in a different material, the two gores on either side can be made in it.

Fur capes can be remodelled in the new fluted style. If there is not sufficient fur, a fluted collar for a cloak or pardessus can be made of it. A black fox cape of antiquated design will remodel into a beautiful collar-pèlerine for an untrimmed round cloak such as many ladies possess—dating from some years back, made either from a cashmere shawl or of fine cloth beaded and braided.

While on the subject of neck decoration it will not be out of place here to mention that the new styles of furs permit the addition of lace. I have seen some fashionable neck furs with a high Medici collar in one with a sort of yoke collar back and front, the front part of which, larger than the back, is edged with broad white lace. I am sure that some of my skilful readers will be able to take this hint and furbish up some of their furs without calling in the help of a furrier.

An old fur cape (well preserved and in good condition) made in the old style without a collar, can be rejuvenated by the addition of a richer collar, carried out in loops of broad ribbon, which is as becoming as it is new.

Fur pèlerines with an open Medici collar, open often nearly to the bust in front, can be prettily filled in with a cravat of white tulle tied in a huge bow. Some white tulle cravats for the purpose have ends in embroidered black net, the bow being held by a jet or paste brooch.

The ribbon ruche referred to above can be eked out with pleated black tulle, if anyone possesses a limited length of ribbon, and does not desire to buy more. Such ruches or collarettes should be finished with a large ribbon bow with long ends.

Myra's • Answers • to • Correspondents

GENERAL RULES FOR CORRESPONDENTS.

1. *Letters asking questions should be written on one side of the paper only, and one question only asked on the same page.*

2. *Letters requiring answers in next month's* JOURNAL *should reach* MYRA *by the 4th of the month. Letters received after this date can only be answered in the following number.*

3. *Letters will be answered in the* JOURNAL *in the order in which they arrive.*

4. *In cases where immediate advice is necessary upon any particular Toilette or Dress, on Furniture and Furnishing, on Needlework, Household Management, Etiquette, Employment for Women, upon Health and Personal Attention, or other subjects,* MYRA *will reply to inquiries by post. In order to meet the expenses attending inquiries and correspondence, with letters requiring such answers by post, 12 postage stamps should be enclosed.*

All letters to be addressed to MYRA, 6, *Fetter Lane, London, E.C.*

MYRA'S ANSWERS ON DRESS AND FASHION.

SPECIAL RULES FOR CORRESPONDENTS.

1. *Letters regarding the purchase, making up, and alteration of dresses, &c., should describe height, figure, complexion, and shade of hair, in order that each case may be artistically considered.*

2. *Photographs are useful and may be sent. These will be returned to the owners, but should always be accompanied by a stamped envelope.*

MRS. DICK.—1. Leave the black velvet skirt as it is, only send that and the jacket to Messrs. P. and P. Campbell, of the Perth Dyeworks, to be renovated. When you receive it back, alter the jacket, and make it tight-fitting. You can make a waistcoat of black and white striped silk, with the stripes meeting in points down the centre. Make the waistcoat with a basque, or flaps, but not so long as the jacket, in the Louis XV. style, and ornament the jacket fronts with revers and steel buttons. 2. The plush would make you a pretty tea-jacket, with a full front and sleeve ruffles of lemon-coloured chiffon.

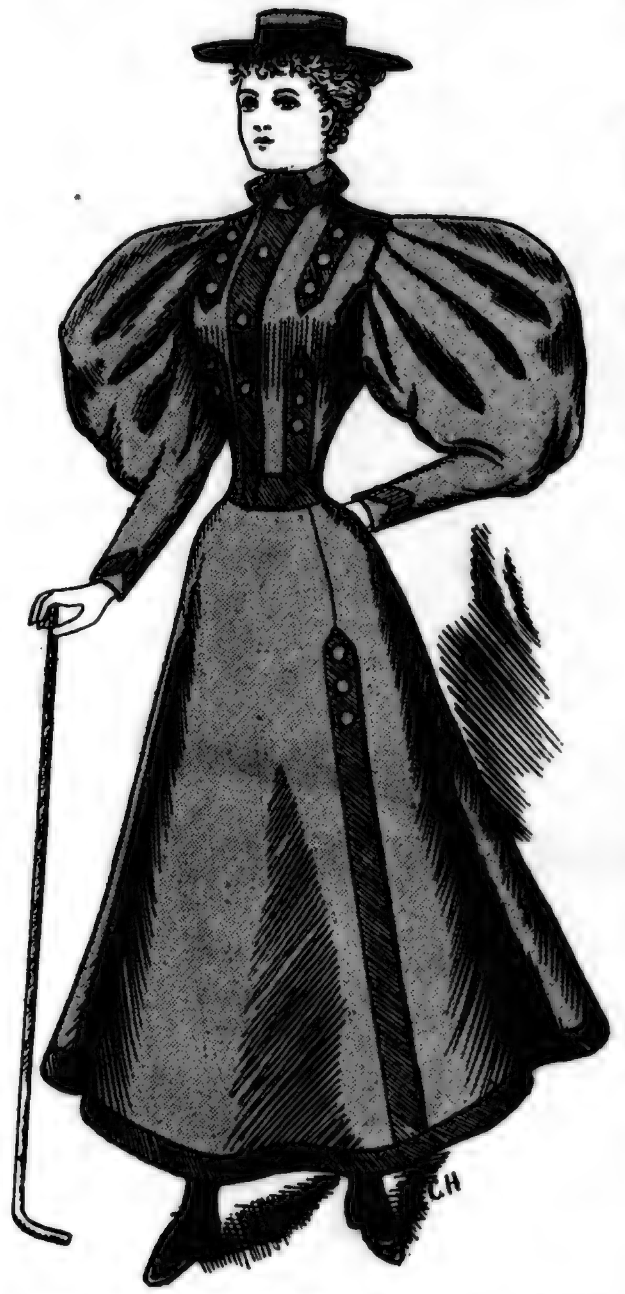
LITTLE FISH.—1. It would be a pity to dye the silk, as it is in good condition, and it can easily be made up so that it is nowhere in contact with your skin. You could make a new blouse bodice of rather dark mauve chiffon with puffed sleeves of the same, and large stiffened square epaulets of violet velvet covered with point lace, or else make a new yellow bodice and sleeves of silk or chiffon, like those of the dress on page 8, with plastron and epaulets of white lace over violet velvet, straps of velvet on the sleeves and draped belt to match. A velvet blouse, like that of the dress on page 9, with straps of white satin ribbon embroidered with gold paillettes, and sleeves of paillette embroidered white net, would also be pretty and fashionable. If shades of violet do not suit you, choose green or blue, or else make the whole of the bodice in white with gold sequin trimmings. White and yellow is a very stylish combination. See also fig. 9 on page 32. 2. The shape of the cloak will not probably bear much alteration, but, if necessary, remount it on the yoke, leaving it flat and plain on the shoulders and throwing the fulness into the centre of the back. Get rid of the cape and cover the yoke with a short shoulder-cape of white Thibet fur, or else make a rather longer cape of red, bright brown, or black velvet or plush, cut in a series of gores together with the high rolled collar, and mark all the seams with narrow gold trimming. Line the cape with white satin and the collar with ermine. A velvet cape and collar covered with lace and bordered with fur would also be handsome.

POLAR STAR.—1. Make your little girl's drawers of Williamson's white Cosy Cotton Flannel; it washes perfectly, and is very warm and comfortable 2. Cream felt hats with a ruche of creamy white cocks' feathers round the crown, and a little plume on one side, would be very pretty, or you could have the hats of red felt, matching the red coats, with the trimming of black cocks' feathers. 3. For the coats see fig. 4 on page 21; make them of red cloth and black astrakan fur.

MARIGOLD.—The figured black gauze would make you a very nice demi-toilet dinner dress lined with white silk; make the skirt full, line it throughout with white silk, and edge it with a ruche of mixed black and white lace. The bodice and sleeves must of course be black and white to correspond. As you wish for something very simple, make a blouse of the gauze over a well fitted white silk lining with puffed elbow sleeves of black over white, and ruches of black and white lace at the neck and on the sleeves at the elbow. Sash of black satin ribbon with loops at the back.

CYGNET.—A velveteen blouse is the kind of bodice I should recommend for wearing with the woollen skirt. Cut the sleeves into two and a half inch wide bias strips to trim the edge of the skirt and hide the worn part; line the strips with canvas or Fiberine, and border them on each side with narrow fur. The blouse may be of blue or brown velveteen, a full rich blue would be effective; make it with full fronts and finish it off with a deep collar cut in square tabs bordered with fur, and trim the collar and cuffs to match. The band on the skirt might also be of velveteen, unless you wish to make use of the material in the sleeves.

ADA.—1. Your silk would make up very prettily like the blouse on page 27; use the thicker silk for the bodice, sleeves, and graduated pleat in front, and the thinner silk for the tucked yoke, the ruche round it and the draped collar and belt. 2. The black satin pleat down the centre of the bodice is not a very new idea, it would be more novel and effective if you were to open the bodice over a narrow vest of coloured or white cloth, braided with black, like fig. 1 on page 32, then you could have revers, cuffs, etc., of the same cloth with braid at the edge. 3. You will find some nice models of opera cloaks in our Fashion Supplement pages.



NO. 14. LEATHER-TRIMMED DRESS FOR HOCKEY.

For Description see Pages 25 *to* 27.

WHITE LILAC.—1. As you are not in a great hurry for the dresses, send them on to Messrs. P and P. Campbell to be cleaned or dyed, and you will have them back in time to remodel them with panels let into the skirts. The best methods for doing this will be fully described and illustrated in our next number. In this and in the next number you will find plenty of ideas for the bodices. 2. Yes, the edges of worn skirts can always be trimmed. Edge your pink and black striped silk with a band of black chiffon caught up every nine or ten inches with a bunch of small pink roses. In place of the chiffon drapery on the bodice, have a berthe of falling loops of black satin ribbon, with a bunch of the roses in front and bretelles of roses over the shoulders. Drape up the sleeves with straps of black ribbon, or straps of tiny roses, like those of the dress on page 9, and fasten the draped satin belt with a spray of the roses.

STELLA.—1. The plaid silk would make up very well as new sleeves and a full front for your black velveteen dress. You might open the bodice in some pretty, fanciful shape, see for instance the first blouse on page 4, with deep epaulets of the velveteen over the plaid silk sleeves. Your experience of the Louis velveteens coincides with my own, their wear is unending. 2. A divided or split up collar and epaulets of black passementerie over coloured silk would do nicely; you can buy the collar and line it yourself.

ANSWERS ON NEEDLEWORK.

BASTA.—Darning is one of the best grounding stitches and easily worked, especially on huckaback or any material that shows the thread clearly. Waved lines in stem-stitching crossing the work diagonally and not too far apart are also effective, and powderings of small V's or other figures often look well. The ground should be worked in a lighter shade than the design.

EDINA.—We give in this number some embroidery designs for the decoration of table and house linen. If these are too elaborate, let me know, and I may be able at trifling expense to provide you with narrower and simpler borders for your linen cloths. These designs are French, and they are worked on the linen with white flax thread. The borders illustrated could be simplified by leaving out the fancy stitches.

ANSWERS ON HOUSEHOLD MANAGEMENT.

ALMA.—To keep the tile pavement in a high state of polish you should first have it well washed with soap and water and then rinsed with cold water. When it is perfectly dry have it rubbed with a flannel dipped in oil. A coating of varnish would of course give a high polish, but it makes the pavement dangerously slippery.

MRS. M. C.—Your dustbin is likely to continue unsavoury unless your cook mends her ways. Every particle of waste vegetable, including the peelings of potatoes, carrots, turnips, etc., should be burnt, it is their decaying in the dustbin that makes the latter such a "nosegay." You should insist on all refuse of the kind being burnt immediately, nothing should be left till next day.

SCHOOL-GIRL.—Of course I can give you a good recipe for toffee; here it is, you have only to follow the directions exactly. Half a pound of golden syrup, one pound of brown sugar, three ounces of butter. Put the treacle into a good-sized stewpan—if put in a small pan it is apt to boil over and cause an accident—then add the sugar and the butter cut into pieces. Stir continually, as the mixture catches directly; flavour with lemon juice or vanilla. In twenty minutes to half an hour the toffy will be done if kept boiling all the time. To see if it is sufficiently cooked drop a teaspoonful into cold water; if it goes crisp it can be taken off the fire and poured into well-buttered tins or plates to the thickness of half an inch. When nearly cold mark into squares, and when quite cold break up and keep in a tin. Split almonds also can be added if liked.

BLUE ROSE.—A pear Charlotte is made much like an apple Charlotte, and this would be a nice way to use up some of your fruit. Peel, core, and remove the pips from one pound of nice pears (tinned pears can be used for this dish), cut them in moderately thin slices. Butter a pretty china fireproof dish, and line it with fine breadcrumbs. Place a layer of the pears at the bottom, sprinkle with sugar, next put a layer of breadcrumbs and tiny pieces of butter, then a layer of raisins and candied peel until the dish is full, ending with a covering of crumbs Cover with a sheet of buttered paper and bake in a slow oven for half an hour. Serve hot.

MISCELLANEA.

PRIMROSE.—1. Steep the bent whalebones in water for a few hours and then dry them. This will generally straighten them and make them quite fit for use. 2. We could not undertake the business for your friend in the colonies, but tell her to apply to Messrs. C. Sewell and Co., Shipping Agents, 97, Queen Victoria Street, E.C., who will do all she

CAUTION.—Do YOU WEAR the original "R. J. P." Patent Busk Protector? Thousands of ladies are saying "they would not be without it." As other devices are now being styled "Busk Protectors," ladies are advised to see that they obtain the original "R. J. P." Patent Busk Protectors. Simplest and best. "COMFORT AND ECONOMY."

requires with every care. If she decides on coming to England, they will send some one to meet her on landing, and save her much time and annoyance. She can hardly, as a stranger, make the necessary inquiries without practical help of some kind. Of course the firm undertake any commissions for her and secure her return passage.

Ventnor.—The cages of pet birds should be kept scrupulously clean; it is not enough to clean all the wooden part, perches, etc., you should also occasionally rub each wire with powdered rotten stone and oil and polish it with a leather. This will add to the appearance of the cage as well as to its salubrity.

Somebody wishes to know whether Irvine (Ayrshire) is a nice place to spend a holiday in. Can any of our readers supply any information on the point, especially as to whether there is a hydropathic establishment, and how far it is from Glasgow?

Fashions in Mourning.

The strict etiquette in mourning that prevailed long ago has been very much relaxed of late years, but although many efforts have been made to abolish mourning dress altogether, or to a very large extent, these efforts have only been successful with a relatively small number of people, and fashions in mourning still hold their own. There was what was held to be a sufficient reason for the rules that formerly governed mourning; it was understood that people suddenly plunged in grief had no desire for elegance in dress, nor wish during the period of mourning to trouble themselves with thoughts about their attire; they simply followed the rules laid down for them and adopted the uniform which, it must be confessed, was not very wisely designed. The heavy woollen dresses, the mass of crape, the unbecoming styles and absence of all ornament made of mourning garb a penitential kind of attire, as ugly and costly as it was unpractical.

Now all this is considerably changed, for although woollen fabrics and crape are still the foundation of all mourning fashions, there has been a successful revolt against the extreme severity of form and the duration of mourning. Women, even those who grieve honestly and deeply, cannot always keep themselves apart from life and all its doings, they cannot shut themselves up alone, and force their families to live for months without any kind of distraction or healthy amusement, they cannot in a word indulge in the selfishness of grief that expects the world to stand still because it does not care to go round with it. We have other ideas of our duties and responsibilities nowadays, and if we lighten our mourning and show a more cheerful countenance, it is not because we grieve less for the dead, but because we sympathize more with the living.

The danger now lies rather in the other direction, and mourning in some cases is made in such ultra-fashionable styles that it is hard to believe that it is not inspired by vanity. In the middle path between the lugubrious dress of our grandmothers and the frivolous mourning of some modern women lies the good taste which is the outward expression of good feeling.

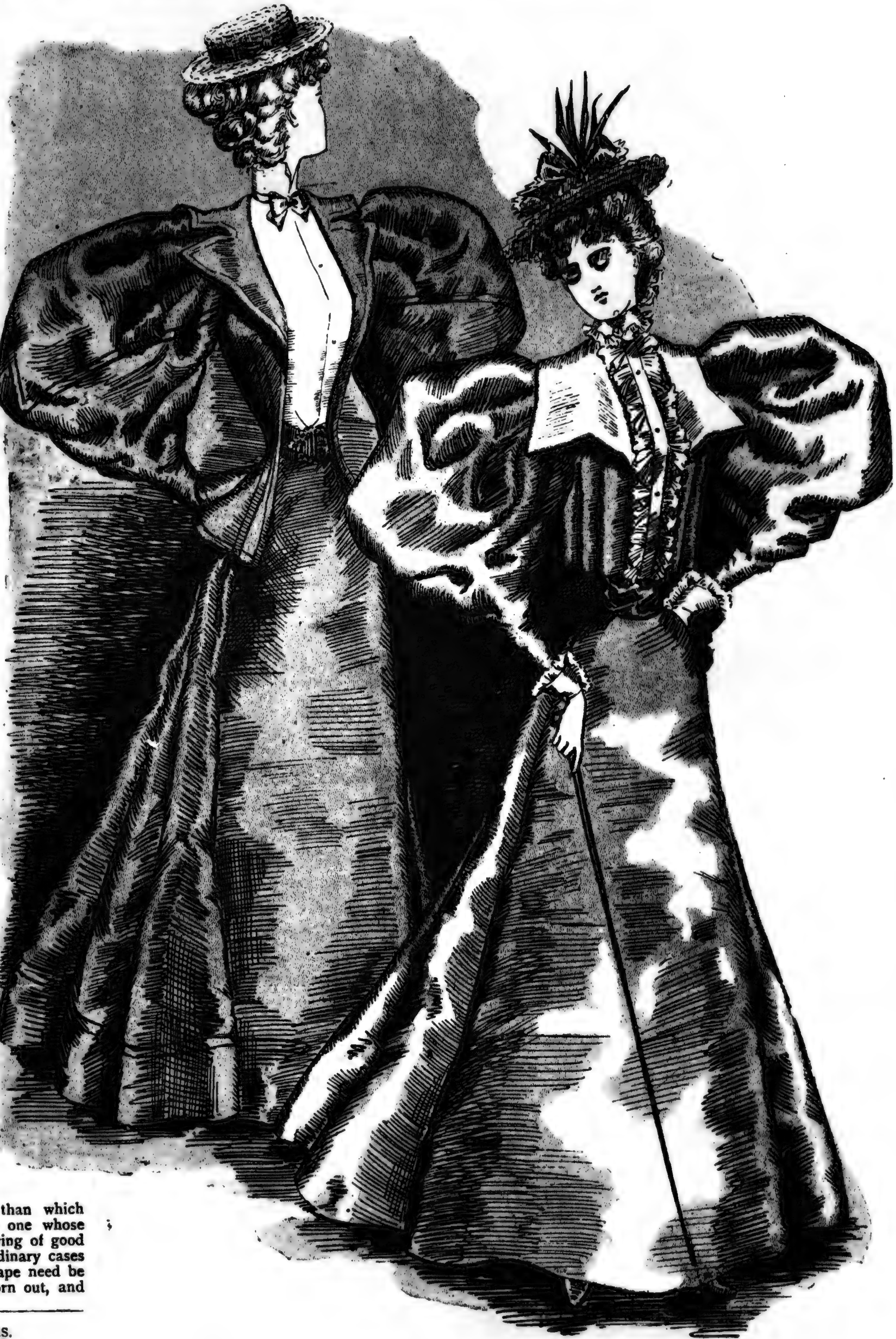
The use of crape has frequently been condemned as a useless extravagance, but this opinion finds favour only with the wearers of an inferior cheap kind, than which there is no more costly fabric; every one whose experience has been based on the wearing of good crape knows perfectly well that in all ordinary cases of mourning the period during which crape need be worn expires long before the fabric is worn out, and the no longer required crape trimmings are either put by in good condition or given to some poorer sister whose need for them is great and to whom they are a very valuable gift.

The regulations as to the amount of crape and the duration of the time that it should be worn are less arbitrary than of old, but distinctions are useful, and they can be better marked by the conventional use of crape than in any other way.

As to choice of styles in mourning, the great point is not to attempt to follow the prevailing fashions too closely, and above all to avoid any exaggerations; a little restraint is needed, but it will be found, as a rule, that whatever fashions are in vogue, many of them are quite suitable for mourning dresses.

Take the fashionable blouse for instance; a crape-trimmed woollen skirt can be accompanied by no better style of bodice than a crape blouse with three box-pleats in front, and sleeves of the woollen material with cuffs of crape.

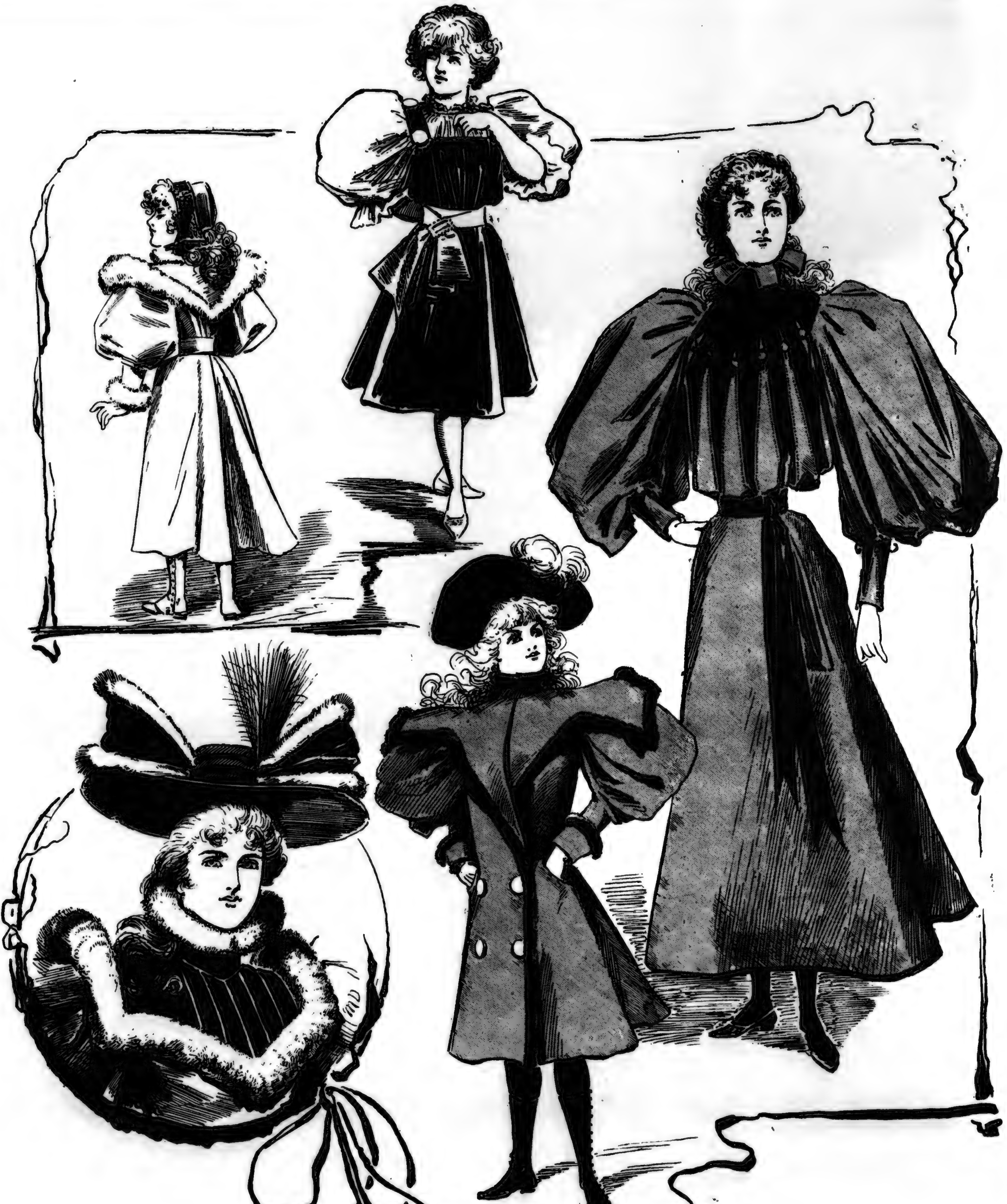
(To be Continued.)



No. 15. Costumes for the Country.

For Descriptions see Pages 25 to 27.

DELICIOUS MAZAWATTEE TEAS.
DELICIOUS MAZAWATTEE TEAS.
DELICIOUS MAZAWATTEE TEAS.
DELICIOUS MAZAWATTEE TEAS.
In sealed packets and tins only.
1/6 to 4/- per lb. Of Leading Grocers Everywhere.



No. 16. Dresses for Children and Young Girls.

For Descriptions see Pages 25 to 27.

Hints on Household Management.

INEXPENSIVE DINNERS.

SOME of our correspondents have suggested that a series of menus for cheap dinners would be a useful sequel to the articles on general household economies that have appeared from time to time in MYRA'S JOURNAL. The objection to such menus usually is that they are too cut-and-dried, that they do not always meet the tastes and requirements of the diners for whom they are suggested, and that what one housekeeper considers a plain and cheap dinner, another one may find too extravagant for her resources and too elaborate for her cook. It is quite certain that it is absolutely impossible to cater for everyone, but we think that even the most economical housekeepers will find in the series of menus that follow, some hints that may be useful, and if the menu is too long it may easily be modified by giving only fish or soup, by omitting one meat dish when two are suggested, and by alternating sweets and savouries to suit the convenience or the tastes of the family party.

No dishes are named which are not inexpensive and well within the capabilities of an average plain cook, and the full recipes are given of any that are likely to be new to our readers.

MENUS.

No. I.

Curry Soup.

Sole with Oysters.

Roast Beef.
Yorkshire Pudding.
Horseradish Sauce.
Potatoes. Onion Purée.

Wine Fritters.

Cheese Biscuits.

No. II.

Artichoke Soup.

Fresh Herrings with Mustard Sauce.

Casserole of Rabbit.
Potato Cones.

Bread Meringue.

Egg Savoury.

No. III.

Potato Soup.

Baked Haddock.

Cold Beef.
Potato Salad.

Stuffed Tomatoes.

Apple Fool.

A quickly-made Savoury

No. IV.

Tomato Soup.

Fillets of Plaice.

Ragout of Beef.
Mashed Potatoes.

Mould of Cauliflower.

Ginger Sponge.

Mushroom Toast.

No. V.

Parmentier Soup.

Timbale of Fish.

Mutton Kabobs.

Roast Chicken.
Potatoes. Stewed Celery.
Bread Sauce. Sausages.

Rosebery Pudding.

Macaroni Stufati.

No. VI.

Fish Soup.

Mutton Cutlets.
Potatoes. Carrots á la Poulette.

Chicken Croquettes.

Chocolate Custard.

Sardine Savoury.

RECIPES.

CURRY SOUP.—Prepare some well-flavoured stock, remove all the fat, and bring it to the boil, and then add this mixture—one dessertspoonful of curry powder and two of dried and sifted flour; mix them well, and then stir into half a pint of milk slowly, beating all the time until the mixture is quite smooth; add to the soup and let it boil for ten minutes, and strain it through a hair sieve into the tureen, and serve with well-boiled rice.

SOLE WITH OYSTERS.—Half fry a sole, then cut it in convenient sized pieces and put these in an earthenware dish with a breakfastcupful of fish stock, made from the skin and bones, a few button mushrooms and a dozen fresh or tinned oysters drained free from liquor. Put on the cover and bake in the oven. Serve the sole in the dish garnished with slices of lemon. Fillets of plaice or brill may also be served dressed in this manner.

ONION PURÉE (brown).—Fry some Spanish onions in thin slices and chop them fine; drain well, and simmer them in good brown stock until they can be sieved. When quite smooth, replace in the pan, and add a little of Armour's extract of meat, and boil for a few minutes, stirring constantly. The purée should be thick enough to stand up in a pyramid. Serve very hot, and garnish with fried croutons.

WINE FRITTERS.—Pile half a pound of fine dry flour on the paste-board, make a hollow in the centre and pour into this one beaten egg flavoured with a little salt and sugar; mix the paste with a large claret glassful of good claret or sherry, knead it well, and work in a quarter of a pound of fresh butter, rolling the paste as for puff paste. Spread it out to the thickness of a five-shilling piece, cut it in squares or rounds and fry in hot butter. Before serving, sprinkle over the fritters sifted sugar flavoured with cinnamon or vanilla.

CHEESE BISCUITS.—Two ounces of butter, two ounces of flour, two ounces grated cheese, a pinch of cayenne, and salt to taste. Rub the butter in the flour, add the cheese, cayenne, and salt. Mix all well together. Moisten with water sufficiently to make a paste, roll out thin, and make into small biscuits of fancy shapes, and bake in a quick oven. The biscuits should rise well. Coraline pepper may be substituted for cayenne if desired.

ARTICHOKE SOUP.—Wash and peel two pounds of Jerusalem artichokes, cut them in pieces and put them in a stewpan with a head of celery cut in pieces, an onion, and a piece of butter, but do not let them brown. Then add 3 pints of white stock, seasoning of salt, pepper, sugar and nutmeg; simmer gently, and when soft press through a hair sieve. Put the soup back in the saucepan, add half a pint of milk thickened with flour, stir well, and serve very hot with fried bread.

FRESH HERRINGS WITH MUSTARD SAUCE.—Broil the herrings, and make the sauce of flour and butter with broth or water, but before adding the broth, work into the flour a teaspoonful of mustard mixed with a little salt and tarragon vinegar.

CASSEROLE OF RABBIT.—Line an earthenware casserole with slices of bacon, and lay on this the rabbit cut in small joints, some small onions, mushrooms, chopped parsley, salt and pepper. Moisten with stock, put the cover on the dish and put it in the oven to stew gently. Serve in the dish.

BREAD MERINGUE.—Take half a pound of stale pieces of bread and remove all crust, and crumble them. Put it into a saucepan with a pint and rather less than a half of milk. Let it boil slowly and beat quite smooth. Add lump sugar to taste, and a little vanilla or lemon flavouring, and the yolks of three eggs. Beat all together and bake in a pie-dish. Spread the top with jam, and whisk up the whites of the eggs to a stiff froth. Pile on the top. Just set in the oven and serve.

EGG SAVOURY.—Boil two eggs hard and cut in fairly thick slices. Place each one on a crouton of fried bread and pour a nice curry sauce over.

POTATO SOUP.—Take two pounds of peeled potatoes, some sticks of celery and a large onion. Cut all up small, season with salt and pepper, and put into a saucepan with two good desertspoonfuls of clarified dripping. Cover the pan and stew gently for fifteen minutes, stirring frequently. Pour over all, three pints of weak stock and simmer until the vegetables are very soft; strain through a fine sieve into another pan, add a cupful of hot milk and salt, and white pepper to taste. Serve with tiny dice of fried bread and bacon.

BAKED HADDOCK.—Fill the body of the haddock with veal stuffing, sew it up, and bake in a well buttered dish. Baste occasionally with the butter and serve with the gravy thus made.

POTATO SALAD.—Cut some cold boiled potatoes in slices, add some thin strips of celery, a sprinkling of finely chopped parsley, salt and pepper, and mix with oil and vinegar.

STUFFED TOMATOES.—Cut off the tops and scoop out the pulp with a spoon. Mix this with grated ham, breadcrumbs and seasoning, put it back in the skins and bake the tomatoes in a buttered dish. All kinds of herbs, mushrooms, etc., may be used as seasoning.

APPLE FOOL.—Beat until quite smooth some stewed apples, and flavour with lemon, mix gradually with a pint of cream (for ordinary occasions milk will serve the purpose) which has been boiled and sweetened. When cold serve in a glass dish and decorate with diamonds of red apple jelly on some glacé cherries.

A QUICKLY-MADE SAVOURY.—Make some neat little fingers of buttered toast, spread them with anchovy, sardine or bloater paste, and cover with chopped white and yolk of egg. Arrange the white and yellow strips alternately.

TOMATO SOUP À L'AMERICAINE.—Pour three pints of nice stock into a stewpan and bring it to the boil, then stir in two tablespoonfuls of crushed tapioca. Cook until transparent. Rub about eight tomatoes through a sieve and add them to the stock. Boil and serve. Cream can be added if liked—about two tablespoonfuls.

FILLETS OF PLAICE À LA BORDELAISE.—Cut the fish in neat small fillets and brown them in butter, adding to this a little flour, pepper and salt, a bay leaf, a few mushrooms, a bunch of parsley, a shallot, and some small onions. Stew gently, and before serving remove the parsley, shallot, and bay leaf, and thicken the sauce with beaten yolk of egg.

RAGOUT OF BEEF.—Make a good brown gravy flavoured with a tablespoonful of brandy; put into this the remains of cold roast beef cut in neat slices and a few small onions. Let it simmer very gently for an hour and a half, or longer.

MOULD OF CAULIFLOWER.—Divide into small pieces two cauliflowers, free from leaves, and partly boil them in salted water. Drain and put them in a basin and crush the pieces, but not too smooth, and mix with them two or three beaten-up eggs, salt, pepper, and grated nutmeg. Mix well with a wooden spoon, turn into a buttered mould and steam gently for thirty or forty minutes in a covered saucepan with boiling water two-thirds up the mould. When done, turn out on a hot dish and serve with a nicely-made white sauce flavoured with lemon juice. This mould could be made from remains of cold cauliflower heated by steaming before crushing.

GINGER SPONGE.—Half a pound of golden syrup, two ounces of butter, one large egg, quarter of an ounce of ground ginger, two ounces of sugar (brown), ten ounces of flour, two tablespoonfuls of milk. Mix the ginger and sugar with the well-dried flour; put the milk, syrup, and butter into a saucepan; when melted add the flour, the well-beaten egg, mix thoroughly, and pour into a mould lined with buttered paper. Bake about one and a quarter to one and a half hour. Serve hot with hot syrup.

MUSHROOM TOAST.—Choose mushrooms all of a size, and cook them between two plates with butter, pepper, and salt. Make some squares of buttered toast and sprinkle with very finely-minced cooked bacon, and put a mushroom on each. Serve very hot.

PARMENTIER SOUP.—Boil two pounds of potatoes in their skins, then peel and crush them, and press them through a sieve. Put the purée in a saucepan with a piece of butter and moisten with white stock or with milk. Let it simmer gently and serve with fried bread.

TIMBALE OF FISH.—Pound up any remains of cold fish free from skin and bones, and the crumb of two rolls steeped in milk, with a little finely-chopped onion and parsley; mix this with beaten yolk of egg and cream to a thick paste, add the whites beaten to a froth and put the mixture into a buttered mould or china ramikin cases. Steam in a bain-marie. Serve with caper sauce.

MUTTON KABOBS.—Take a part of a neck of mutton; cut it up in round pieces about the size of a five-shilling piece; the same of bacon and onions (Portugal best); lay them on the board, and sprinkle them very slightly with powdered ginger, then curry powder; skewer them alternately; roast them, and serve up very hot with a good clear, dark sauce.

ROSEBERY PUDDING.—Put a layer of strawberry or raspberry jam in a shallow pie dish, then a layer of sliced sponge cake, another layer of jam, and finish off with a second layer of sponge cake. Make a custard with rather more than half a pint of milk and the yolks of two eggs sweetened and flavoured to taste, and pour it hot over the sponge cake to fill the dish. When the pudding is cold, beat up the whites of the eggs to a froth with sifted sugar, put this on the pudding and put in the oven for ten minutes to brown. Garnish the top with preserved cherries and angelica, or with preserved violets, and serve cold. A glass of sherry poured over the sponge cake is an improvement, for those who dislike very sweet puddings.

MACARONI STUFATI.—When the macaroni is boiled and strained (it should be rather underdone) lay it in a hollow dish in layers, and sprinkle each layer with Parmesan cheese, and spread it with tomato sauce. Cover the dish and put it in the oven for about twenty minutes.

FISH SOUP.—The stock for this may be made from the skin and bones of fish, and any remains of cold fish, flavoured with onions, carrots, herbs, salt and pepper. Let it get cold, then strain it, thicken with milk and flour, heat to boiling point, and a little time before serving add a few nice pieces of fish, or some fresh or tinned oysters.

MUTTON CUTLETS.—Trim some neck cutlets, egg and breadcrumb them, fry them a nice brown and serve on a mound of mashed potatoes.

CARROTS À LA POULETTE.—Put the carrots into boiling water for a few minutes after scraping them, then drain them; cut them in pieces and put them in a stewpan with a little butter; do not let them brown, and after a few minutes sprinkle a little flour over them, and add a cupful of stock, an onion and a bouquet garni, and let them simmer gently. Before serving take out the onion and herbs, and put in a pinch of sifted sugar, a small quantity of grated nutmeg, and bind with an egg beaten up with a little butter.

CHICKEN CROQUETTES.—Mince very finely two ounces of cooked chicken and one ounce of ham, and a few mushrooms. Melt one ounce of butter, and mix with it three-quarters of an ounce of butter, pour in one gill of stock and cook well. Then add half a gill of cream, a few drops of lemon juice, and pepper and salt, and lastly the mince. Spread out on a plate to cool. Roll out some pastry very thin and cut into rounds. Put a little of the mince on each round, and egg round the edges. Press together, egg and breadcrumb, and fry. Garnish with fried parsley.

CHOCOLATE CUSTARD.—Pour half a cupful of boiling water over one ounce of the best chocolate grated, and let it stand on the stove until quite dissolved, mix smooth, and then stir into it gradually half a pint of milk and half a pint of cream, add two tablespoonfuls of castor sugar and the well-beaten yolks of four eggs. Put the custard into a saucepan and beat it to a froth until it thickens. Serve in glasses.

SARDINE SAVOURY.—Skin and bone five or six sardines, and pound them with sufficient butter to make the mixture easy to spread; season hotly with a little cayenne, salt and plenty of white pepper. Make some neat little rounds of buttered toast, spread with the sardine paste, and serve very hot, garnished with parsley.

VEGETABLE SALADS.

BROCCOLI OR CAULIFLOWER SALAD.—Trim the broccoli neatly, boil in the usual manner, drain, and put into cold water; take out, drain, arrange neatly, and mask with green mayonnaise sauce, using shapes of beetroot or tomato and sprigs of watercress or parsley as a garnish.

HARICOT BEAN SALAD.—Put the beans into a saucepan full of warm water, when it boils remove from the fire, and let the beans soak for an hour, pour off the water, add fresh, and boil until quite tender. When cold arrange in a mound and dress with an oil and vinegar sauce, pepper, salt, and minced parsley. Surround with a cold puree of tomatoes.

OIL AND VINEGAR SAUCE.—Three tablespoonfuls of oil, add to this drop by drop one tablespoonful of vinegar, salt and pepper to taste, and if liked a little mustard.

DELICIOUS MAZAWATTEE TEAS.
DELICIOUS MAZAWATTEE TEAS.
DELICIOUS MAZAWATTEE TEAS.
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In sealed packets and tins only.
1/6 to 4/- per lb. Of Leading Grocers Everywhere.

Door Curtains.

OH! the blessed cosiness of a portière hung over one's own snuggery door, when the bitter north-east wind tears and shrieks round the house, savagely trying to effect an entrance, dying away to a moaning whisper anon, seemingly discouraged for a while, retiring to some unknown place, only to gather its energies afresh, ready for another fiercer onslaught.

We can afford to laugh at its fury, for no breath of the chilling blast reaches us, thanks to the protection of the portière, and we draw nearer to the fire with snug satisfaction, all the deeper for the riot outside, and enjoy a book and sip hot tea, snatching a moment now and again to remember, as a nightmare, pityingly, the days when the portière was not, days when such a blowy, snowy wind meant, despite a blazing fire piled high, cold feet, neuralgia, and a stiff neck.

A portière, to be efficient, should be heavy, thick, and, to my mind, should also be sufficiently handsome at least to be ornamental. I have no patience with the people who are content because a curtain is needed to keep out a draught, to hang up a piece of baize and so end the matter.

A door curtain, being quite a feature in the room, should be a thing of beauty, and make evident the taste of the owner. Besides, it offers such scope for the artistic labour of the needleworkers.

One of the handsomest curtains I have ever "assisted at" was made of green art serge, prettily lined with Egyptian red satin cloth, and embroidered in the effective and quick-working double crewels I am so fond of using, in a lovely boldly-flowing conventional Queen Anne pattern, the scrolly arabesques meandering upwards, with leaves variously shaped, and winding stalks of golden-brown and olive-green, and strange flowers of unknown species, that almost seemed to glow with warmth, growing at intervals in rich red tints.

The leaves and flowers were carried out in "long-and-short stitch," thus securing a firm and distinct outline. The stalks were worked in Turkish stitch, taken so closely, that on the back of the work it appears to be two lines of back-stitching. Why, I wonder, is it called Turkish stitch now? When I was little, and used to cobble it down the seams of my flannel petticoats, we used to dub it good old herring-bone.

In this pattern, some of the gold of the leaves was carried into the centre of the flowers, and, again, the red of the flowers was merged into the leaves by means of a midrib, formed of several strands of wool, couched down the leaves with silk. The effect was gorgeous in the extreme, and well worth the time and trouble spent on it.

Those workers who shirk or cannot spare time for all the expenditure of energy that this scheme entails could still carry out the same design in similar colours, in outline and button-hole stitch, merely filling in the leaves and flowers with isolated back stitches following the curves of the drawing.

Another strikingly handsome portière I have in my mind's eye is set about in a totally different fashion. A large open design is selected, covering the ground evenly, and not in jerky patches, and is drawn on a comparatively thin woollen fabric, such as Burnet's satin cloth or Russell cord. Readers will think that I am positively wedded to these two materials, but, really, they are so pretty, so cheap, and such a convenient width, that hitherto I have been able to come across nothing equal to them.

The material drawn upon must be laid over art serge of a widely different shade of the same colour, or, if preferred, on a tint that is a thorough contrast to it.

The two materials chosen must be fastened together with row upon row of tackings, about two inches apart, from end to end of the curtain, again to be crossed at right angles with further tackings forming squares just like quilting. This is to allow no possible chance of the two materials slipping past each other in working, and making baggy places.

As this is certainly dreary work for an embroiderer, any sewing woman or dressmaker can accomplish it, perhaps, even with better success than the worker unused to basting "by the acre."

When all has been made right and true, a large-eyed needle filled with double crewels of a shade either lighter or darker than the topmost fabric must be taken, and worked round the design in broad rope-stitch, putting the needle in always exactly on the line and bringing it out nearly a quarter of an inch inside the line. This breadth of outline is intended to prevent fraying when the stuff is cut presently. *Inside* details may be worked in narrower lines. When sufficient of the design has been worked to allow of it, cut away the stuff round the objects outlined, with a pair of sharp scissors, so as to expose the background of serge. The glimpse of the effect now obtained will be so encouraging that the work will proceed with lightning speed. An enlargement of a Venetian brocade of birds, beasts, and foliage makes a splendid scheme for the purpose.

I have a tale to tell, and I fain must tell it. Once upon a time, an elderly old dear of the gushingly enthusiastic order arrived, dragging, metaphorically speaking, a bored and reluctant niece of somewhat vinegary aspect, to see and admire my most recent accomplishments in the way of needlework.

My prowess in that direction had evidently been forced down the maiden's throat with the usual sad result, for her demeanour when introduced was threatening, not to say aggressive in the extreme.

It looked ominous and boded evil.

An elaborate piece of work was produced, a really interesting bit, and descanted on by the too admiring old lady. The maiden heeded not, but gloomily stared out of the window. When pressed to take and handle it by the disappointed descanter, she promptly turned the fabric over to hunt for loose ends and knots—a positive *crime* in embroidery!

No knots; no loose ends. Disappointment. Result: a grunt from the maiden.

Led by the fast despairing old lady to confront a door curtain which had sent *her* into ecstasies many and many a time, the gaunt one, after gazing at it stolidly for a few seconds that seemed to the writhing wretches kept in suspense, *hours*, stretched forth her ulstered arm, and, placing a black woollen gloved finger tragically on a tiny dark stain, hissed the scathing ejaculation, "S—spot!"

It was only too true. There was a spot—a spot that looked suspiciously like the impress of a housemaid's grimy thumb.

But my humiliation was not to end here. There was more, much more in store for me.

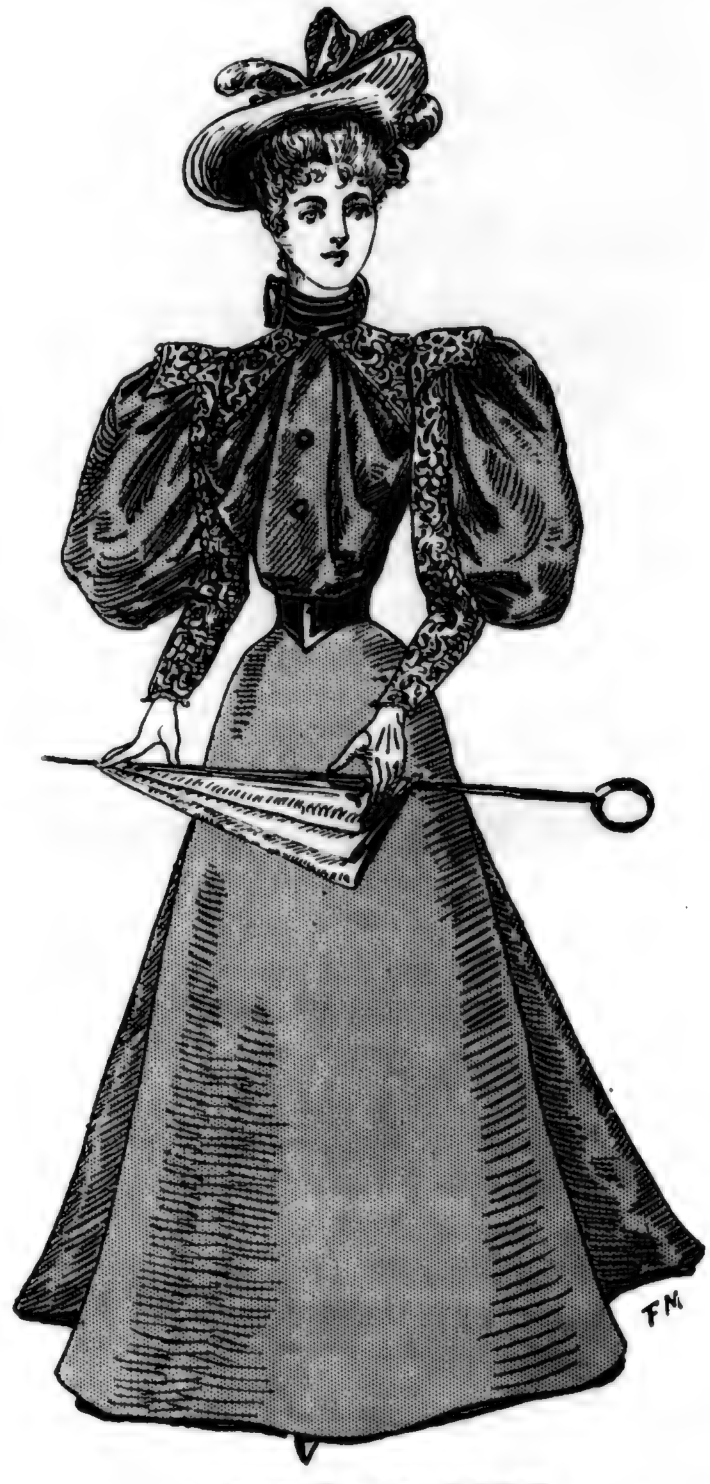
The gaunt and pitiless one, following up her cruel triumph, seized the edge of the door-curtain, and turning it inside out with one dramatic gesture expressive of utter condemnation and contempt, uttered, without a glance in my direction, two words—"*Not* lined!"—and stalked out of the room, the erstwhile gushing and admiring aunt following, meek and limp, muttering incoherent apologies and adieux, with not an atom of starch left in her whole composition.

I heard it remarked in course of conversation afterwards that my unappreciative visitor was considered a woman of "strong character." I am inclined to believe it. This tale is told because it has a moral.

Never hang up a curtain unlined. You may think as I did, poor weak one, with no strong character, that you only wish to see the effect, and that you will certainly line it to-morrow, or mayhap next week, or perhaps the week after. But, believe me, you never will, and that curtain is pretty well certain to remain unlined to the end of time.

Nemesis, in the shape of a "strong-minder," will find you out, and be sure to humiliate you one day. Be warned.

OLIVE TONGE.



A SMART WALKING COSTUME.

This dress may be made in any plain woollen material; the skirt is in godet shape, about 4½ yards round at the edge, and fitting quite closely over the hips. The bodice is a new style of blouse made up on a well-fitted lining; the box-pleat in front spreads above the waist into draperies that extend under the arms; the back is gathered at the waist only. The yoke, which is square at the back and to which epaulets are attached, is of Printed Oriental Silk Plush, and a band to correspond covers the inner seam of the sleeve and joins the deep cuff. The belt and collar are of black satin. Felt hat trimmed with ribbon and feathers. Fancy silk or brocade, plain velvet or satin, might be employed for trimming in place of the printed plush. Quantity of woollen material required, 7 yards.

Prices of Flat Patterns, Skirt, 6½*d., Bodice,* 6½*d., of* MADAME MYRA, 95, *Regent Street, W.*

WORTH KNOWING.—Dr. Walcott, M.D., writes: "For irritation of the scalp, removal of scurf, and loss of hair I have used HOPGOOD'S NUTRITIVE AND SEDATIVE HAIR CREAM with unfailing success." Dr. Salter, M.D.: "I have witnessed its effects in restoring the hair to an extent truly surprising." Fifty years' success. Bottles 1*s.* 6*d.*, 2*s.* 6*d.*, and 3*s.* 6*d.*, of all Chemists and Perfumers. Wholesale Agency, 51, Frith Street, London, W.

Myra's Answers on Health and Personal Attention.

TRANSVAAL.—Linen or flax fibre is preferred for the preparation of lint for dressing wounds to cotton fabrics, because the fibres of flax are smooth and rounded, while those of cotton are irregular, and are therefore supposed to irritate the intensely sensitive surface of wounds, etc. The difference between these fibres can of course only be perceived under a microscope.

SOMEBODY.—No, do not continue the use of the lotion if it has done no good after persevering with it for some weeks, for evidently it does not suit your case. Possibly Mr. Mason's Jaborandi Tonic would be more effectual in checking the falling off and promoting fresh growth. It is a powerful tonic, and usually both rapid and certain in its effects. Send to Mr. Mason, Bank Plain, Norwich, for a bottle at 3*s*. 6*d*. to begin with.

ADA.—1. An excellent gargle for a congested throat is made of 1 ounce of glycerine of tannin to 8 ounces of filtered water. You may use this several times a day. 2. Mix an equal part of powdered Castile soap with the prepared chalk, this will greatly improve it as a dentifrice. You should also put a few drops of the Vinolia Liquid Dentifrice in the water in which you clean your teeth. It is highly aromatic, and will therefore answer your purpose.

MADGE.—Use Cream of Stephanotis, of which you will find particulars in Mr. Mason's advertisement at the end of this Journal. If applied according to the directions, it gives to the complexion a delicate peach-like bloom of a perfectly natural character, and, unlike face powders, it does not rub off. Besides being perfectly innocuous it imparts a delightful coolness and freshness to the face and arms, and we can strongly recommend it for every-day use, as well as for counteracting the effects of heat at balls, theatres, and other entertainments, and for amateur theatricals.

LILIAN.—The ideal hand should be rather long, narrow and slender but in fair proportion with the size of the body; a very tiny hand on a very large arm would not be considered a beauty. A pretty hand must of course be white, delicate, and well covered with flesh without being absolutely fat. Art can do very little towards altering the shape of the hand, but it can do much towards improving its texture and appearance. By all means consult a good manicure and follow the directions given you.

FIREFLY.—The simplest quinine tonic for the hair is made by diluting 1 teaspoonful of ammoniated quinine in half a tumbler of water. For a more elaborate lotion, mix together 1 drachm of sulphate of quinine, 8 ounces of rose water, 15 minims of dilute sulphuric acid, and 2 ounces of rectified spirits of wine. Add ½ ounce of glycerine, a few drops of perfume, shake the mixture and strain off for use.

E. V. T.—To reside in a hard water district is certainly a hardship, as to wash with hard water is very detrimental to the complexion. Fortunately an excellent remedy is to be found in the Hard Water Softener, prepared by Mr Mason, Pharmaceutical Chemist, Norwich, which he will send to you post free for 15 stamps. It is invaluable to travellers and those residing in hard water districts. By its use the hardest water is made soft and pleasant to wash with, and freed from all deleterious effect upon the skin.

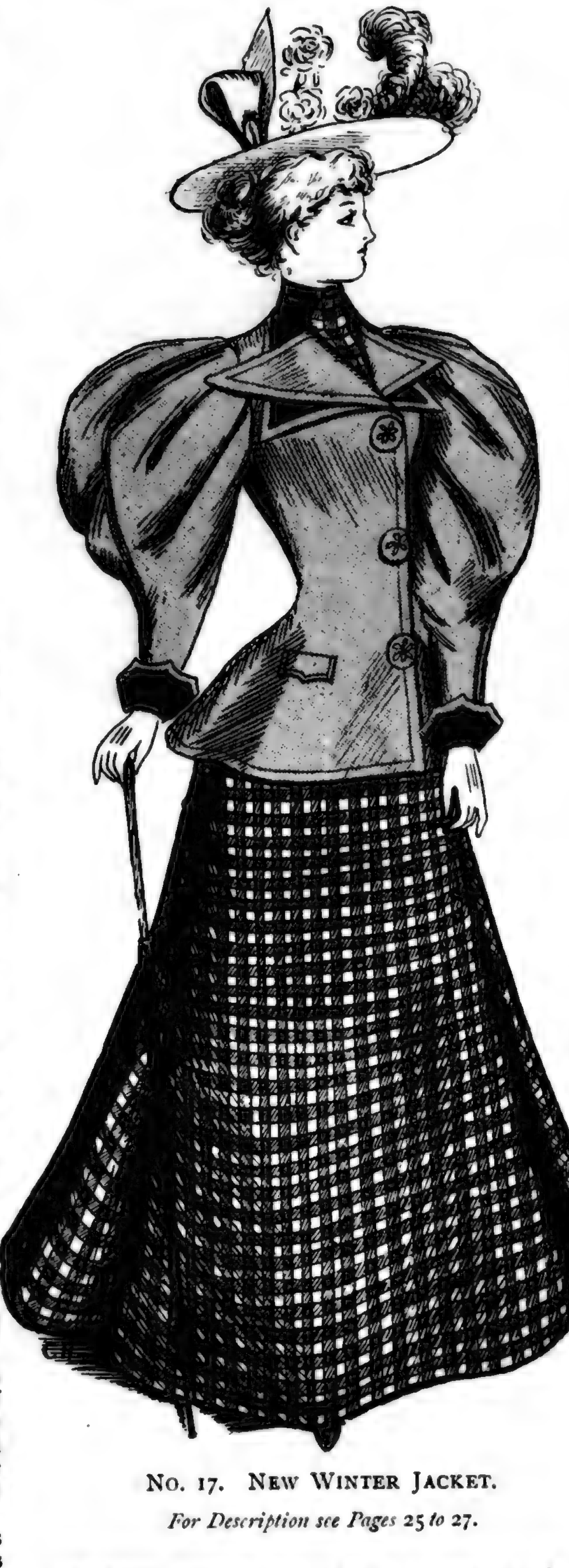
MRS. B.—Let your children wear the Natureform shoes made by Messrs. Holden, 223. Regent Street, if you wish them to grow strong, with well developed bodies, and feet especially.

SUSSEX.—Try the following simple lotion: Dissolve a drachm of chloride of ammonia in half a pint of elder-flower water. Then dissolve 20 drops of otto of thyme in a wineglassful of spirits of wine, and add this solution to the other. To be applied twice or thrice daily, after washing in tepid water, and allowed to dry on the skin.

MRS. M.—Undoubtedly the condition of the hair is an index to the state of the general health, and as this improves the hair will also recover strength. The only medicine which has a direct influence on the hair that I can tell you of is one prepared by Dr. Horn, of Newport, Isle of Wight. His Vitalizing Pellets contain the essential elements of animal organization, potash and lime, together with phosphates and other ingredients. They act on the health like a tonic, and stimulate the appetite besides stimulating the growth of the hair. You may use the pellets quite safely, as they are absolutely harmless, and they can be obtained from Messrs Cassie and Co., 49, Newgate Street. If you did not so distinctly object to using a lotion for the hair at the same time, I should recommend Horn's Germania Tonic; in any case do not allow your hair to become dry and brittle.

MRS. J. R.—Nothing is so effective as a good depilatory for the removal of superfluous hair. It is very much superior to either tweezers or pumice-stone. One that can be recommended is that prepared by Mr. Mason, Pharmaceutical Chemist, Norwich. He will send it to you, post free, for 24 stamps. See his advertisement at the end of this Journal for a full description of it.

ROUMANIA.—It is more because fish is light and easily digested that it is such an excellent diet than on account of the phosphates it contains, although these possibly may have some effect on the health. Fish alone, however, would be by no means a wholesome or sufficient diet, even for a child; your little girl should have meat once a day, together with vegetables, and some light pudding or stewed fruit. If she is inclined to play and romp after her dinner you may be quite sure that the meal agrees with her, and that she is not over-fed.



NO. 17. NEW WINTER JACKET.

For Description see Pages 25 to 27.

THERESA.—1. The preparation is quite unknown to me, I can give you no advice on the subject. 2. You should not wear kid gloves habitually during the winter; keep them for state occasions, and for ordinary wear have Ringwood gloves, and if you dislike the feeling of the wool, wear thin silk gloves under them.

WOODLAND.—Given a powerful press, the juice of walnuts may be easily expressed from either the unripe fruit or the green husks of the ripe fruit. But walnut juice by itself is not a very perfect stain for the hair, as it wants depth of colour. A much superior tint and a greater effect are obtained by Mr. Mason's combination of walnut and nutgall, which gives rich natural browns, and is one of the best vegetable hair stains obtainable. It is perfectly safe to use, and contains no lead.

LADY B.—See the myrrh and acid recipe we recently gave. When also the nails are stained or discoloured, a little lemon-juice or vinegar and water is a good application. Occasionally, a little pumice powder or putty powder may be used with a bit of soft leather for the same purpose, but the too frequent employment of these substances is prejudicial to the regular and healthy growth of the nail.

WILD FLOWER.—It is very difficult to advise anyone about the use of a hair restorer; my own conviction is that nature, in the matter of grey hair, is best left alone; she has a wonderful power of harmonizing discordant elements. In your own case the probability is that as the colour fades from your hair it will also fade from your face, and all the tints will blend together in perfect harmony. You must often have noticed that people whose hair turns grey early in life have, as a rule, very delicate white skins and pretty complexions. The eyes do not fade in the same way, nor do the lips lose their colour. If you decide on using a renovator, let it be Horn's Fragrant Hair Colour Renovator, which does not contain any grease and will restore the hair to its natural colour in a few weeks.

CECIL.—Obesity can hardly be classed as a disease—unless, indeed, it reaches enormous proportions, and interferes with healthy exercise. You are certainly much too heavy for your height, but you have an efficient and perfectly harmless remedy at hand in Mr. Mason's Extract of Sea-Wrack, which you can take either as a liquid medicine or as pills. He sends out some exceedingly concise and simple diet rules with the Sea-Wrack. You may hope for any reasonable reduction (up to forty pounds) by its use.

ROMA.—1. The usual result of keeping children's hair cut short is that it grows thick, but coarse and stiff; a little ammonia in the water in which the hair is washed is better than soda, it is equally cleansing and does not make the hair so dry and brittle. 2. No, do not do anything, possibly curls may develop when the baby is a little older.

ANNETTE.—An ordinary water softener will not make the water fragrant; for this purpose you must use Pasta Mack, and you cannot have anything more delightful to use than these tablets. Keep them for washing your face and hands, as you say you must be economical, but do not economize on your soap, and as Dr. Mackenzie's Arsenical soap suits you so well, continue its use. For your bath you can make a number of little muslin bags filled with oatmeal, and put one of these to soak in the bath for a little time before you get into it. Oatmeal used loose, as you suggest, would be very unpleasant. A teaspoonful of borax may be added to each teacupful of oatmeal.

CLARA.—There is nothing to be astonished at, it is the usual result of the imprudent use of hot tongs. All you can do now is to apply some good tonic lotion to the hair, and above all to use Hinde's Hair Curlers in place of the tongs.

LAURA.—As compared with many of the ordinary commercial qualities, a really effective Peroxide of Hydrogen is somewhat expensive, but then it is the only agent that will without injury give that much coveted sunny tint, or an absolute golden colour to the hair. Mr. Mason, Pharmaceutical Chemist, Norwich, will post you, free, a case of it for 4*s*. of the full strength, with directions for its use.

MAUDE.—You are mistaken in supposing that Cerebos Salt is a drug and taken like any other medicine. It is used in the same way as ordinary table salt, for cooking and flavouring, but it is an improvement on table salt in several ways. It is finer and better flavoured, and does not cake and harden. You will be very much pleased with it.

MANDOLINE.—The essence of turpentine should not be used alone; mix 2 drachms of it with 3 ounces of spirits of wine, 2 ounces of distilled water, and less than 1 ounce of glycerine. Shake the mixture well and apply gently to the blackheads with a soft towel. Many thanks for your kind letter, I am very glad the recipe for removing the stain answered so well.

J. W.—A little cocoanut oil would be the simplest and cheapest thing you could use to darken and thicken the eyebrows. Apply it with a fine brush.

DELICIOUS MAZAWATTEE TEAS.
DELICIOUS MAZAWATTEE TEAS.
DELICIOUS MAZAWATTEE TEAS.
DELICIOUS MAZAWATTEE TEAS.
In sealed packets and tins only.
1/6 to 4/- per lb. Of Leading Grocers Everywhere.

Descriptions of our Illustrations.

NO. 1.—NEW WINTER MANTLES. (*Page* 1.)

MODELS FROM LES GRANDS MAGASINS DU LOUVRE, PARIS.

FIG. 1. Elegant cape in black velours du Nord, lined with wadded surah and ornamented with rich jet embroidery worked by hand, ostrich feathers and satin ribbon.

Fig. 2. Tailor-made jacket in *cuir* cloth, with military braiding round the edge and on the fronts; braided motif on the back and strapped sleeves. The jacket is lined throughout with surah. Velvet hat, trimmed with a velvet ruche and wings. The prices of these models will be sent on application.

NO. 2.—A CLOTH WALKING COSTUME. (*Page* 2.)

The dress is made of rust-coloured amazon cloth, trimmed with white cloth and ornamented with rows of stitching. The wide skirt consists of a number of godet pleats and is lined with silk and stitched with silk round the edge. The bodice, consisting of fronts, side-pieces and backs, is cut in one with the fluted basque, and is open at the throat in front over a chemisette of green silk and collar of the cloth. Pearl buttons ornament the fronts; the sleeves are in gigot shape, cut on the cross. The collar and cuffs, cut in a series of rounded tabs, are of white cloth lined with white silk and interlined with canvas; a row of stitching is the only ornamentation. Green felt hat trimmed with bows of black velvet and black wings. Quantity of brown cloth required, 6½ yards.

Prices of paper patterns, skirt 6½*d.*, bodice 6½*d.*, of MADAME MYRA, 95, Regent Street, W.

NO. 3.—BLUE CLOTH VISITING DRESS. (*Page* 3.)

This is a tight-fitting redingote costume, cut like a princess dress, with a gored skirt falling in numerous godet pleats. The fronts are fitted by darts, and the dress is cut with the usual two side-pieces. The whole costume is lined with silk and interlined with Fiberine nearly to the waist at the back and one-third of the way up round the sides and front. The sleeve is in bishop shape, pleated or tucked about five inches up from the wrist and finished off with a rolled piping. A wide sash of violine velvet is folded round the waist and knotted in front, the long fringed ends lined with silk falling low on the skirt. The cloth cape, open at the back as in front, is cut out in a design over velvet, and the fronts and backs are ornamented with pleated scarves of the velvet a trifle shorter than the cape. Blue felt hat trimmed with pleatings and bows of violine velvet and a black aigrette. Quantity of material required, cloth, 8 yards; velvet, 5 yards.

Prices of flat patterns, redingote 1*s.* 0½*d.*, cape only 6½*d.*, of MADAME MYRA, 95, Regent Street, W.

NO. 4.—SOME NEW STYLES IN BLOUSES. (*Page* 4.)

Fig. 1. This blouse is in brown velveteen, cut in a half low rounded shape over the shoulders and in a low square across the front, where there is a box-pleat narrowing at the waist. A fluted basque, open in front, is added at the waist, and large square revers are turned back over the shoulders. The trimming consists of gold braid round the revers, basque, front and cuffs, with gold buttons on the cuffs and revers, the belt is also of gold braid. The full chemisette and draped collar are of gold-coloured satin, the turned-down collar is of velvet bordered with gold braid. The blouse is also extremely pretty in black, blue, petunia, or red, with silver braid and buttons and silver-grey satin. Quantity of velveteen required, 5 yards.

Fig. 2. Demi-toilette blouse in mauve silk fastened on the left side, the fronts slashed over puffings of cream lace on white silk. The sleeves are in the new gored shape with tiny ruches of lace on the gored seams and double epaulets of lace at the shoulders. Draped collar of lace, and ribbon belt. Quantity of silk required, 4½ yards.

Fig. 3. Blouse in silk or crépon with three box-pleats from collar to waist in front, and one pleat at the back. Crossing the chest is a rounded band of printed silk plush, in an oriental design, dividing the blouse like a yoke. The sleeves and the turned-down collar are made of the same material; the collar is edged with fancy galon. Ribbon belt tied on the right side in bows round the waist. Cream felt hat with beefeater crown of the plush, cream ribbon and black quill feathers on the left side, and black astrakan edging the brim. Quantity of silk required, 2 yards; printed plush, 4½ yards.

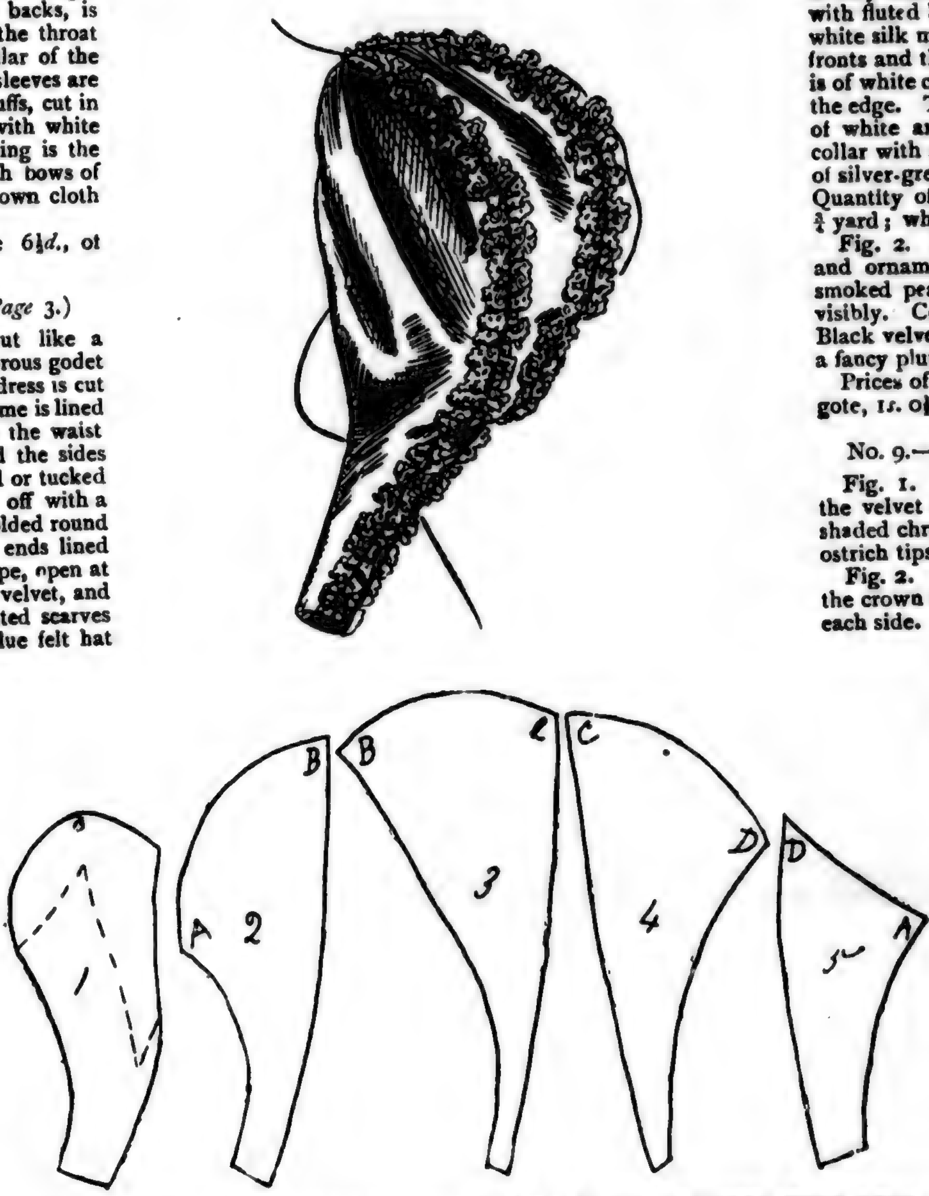
Fig 4. Blouse in daffodil yellow silk or crépon, gathered at the neck, shoulders and waist, and made up on a tight-fitting lining. Gigot sleeves of the same material. The trimming is of piece black velvet cut to a pattern, and consists of a small rounded yoke band and a second similar band, with which are cut the curved bands that pass under the arm and meet at the back. A velvet collar and belt, both fastened with buckles, and velvet bands on the sleeves, complete the trimmings. Quantity of silk required, 5 yards; velvet, 1½ yards.

Prices of flat patterns, 6½*d.* each, of MADAME MYRA, 95, Regent Street, W.

NO. 5.—A PARISIAN TOILETTE. (*Page* 7.)

The costume is made of fine neutral-tinted plaid woollen and is trimmed with white cloth and flame-coloured velve appliqués. It is cut in princess shape with two side-pieces, and the front in a single piece fitted by darts; the invisible fastening is under the left arm. The dress and cape are lined throughout with flame-coloured silk. Flat pockets are placed on the hips on each side covered by revers in cloth and velvet, and robings of the white cloth, piped with velvet and ending in a motif cut out over red velvet, ornament the skirt on each side of the front. The gigot sleeve is cut on the bias, and has a velvet cuff bordered with white cloth. The cape and collar are cut in one and shaped and fitted by curved seams; over the seams, and striping the cape and collar all round, are straps of white cloth lessening in width at the collar and piped with red velvet. The collar is lined with red velvet. Wide-brimmed hat of stitched felt trimmed with a large bow of black velvet and sprays of velvet wallflowers. Quantity of cloth required, 8 yards.

Prices of paper patterns, costume complete 1*s.* 0½*d.*, cape only 6½*d.*, of MADAME MYRA, 95, Regent Street, W.



NEW GORED SLEEVE: THE CUT-OUT PAPER PATTERN GIVEN WITH THIS NUMBER.

NO. 6.—A STYLISH EVENING DRESS. (*Page* 8.)

The gored skirt, consisting of nine breadths, is of green satin lined with white silk and interlined in the usual way. The plain, short-waisted low bodice, laced at the back, is also of green satin; the front is covered with a point of old embroidery, and wide epaulets are made of the same fabric; a frill of chiffon edges the epaulets and points. The sleeves are of brocaded silk with a pink design on a blue ground and stripes of green satin. The belt and bow are of green satin ribbon. Quantity of material required, green satin, 15 yards; brocade, 3½ yards.

Prices of flat patterns, skirt 6½*d.*, bodice 6½*d.*, of MADAME MYRA, 95, Regent Street, W.

NO. 7.—DINNER GOWN FOR A YOUNG MATRON. (*Page* 9.)

The godet skirt is of chiné silk on a salmon-pink ground and is cut with nine breadths, the front and side breadths being widened at the edge by the addition of added gored pieces. The blouse bodice is of rich green velvet mounted with full gathers on a low shaped yoke of sequin embroidery on net laid over white satin. The overhanging fulness is drawn in at the waist by a white satin belt fastened with a shaded chrysanthemum, and the straps of ribbon on the blouse and fastening up the sleeves are also of white satin. The sleeves are very novel and elegant; there is a short foundation sleeve, and the silk puffed sleeve is very long at the back, from 36 to 40 inches, and much shorter in front. The pleats draping it are secured under the strap, and below this the fulness is arranged in two or three more pleats, all the centre part falling in a long loop below the elbow. Quantity of material required, silk, 16 yards; velvet, 4 yards.

Prices of flat patterns, skirt 6½*d.*, bodice 6½*d.*, of MADAME MYRA, 95, Regent Street, W.

NO. 8.—FRENCH PROMENADE COSTUMES. (*Page* 10.)

Fig. 1. The dress is made of oak-brown face cloth. The godet skirt is lined with red silk and trimmed round the edge with two rows of black braiding, the pattern being reversed. The side gores are full at the top and arranged in a series of shallow pleats secured for about twelve inches below the waist by lines of black braiding. There are three of these pleats on each side. The back consists of a number of very narrow gores. The bodice is a short open jacket with fluted basque, showing a vest of red cloth and jabot of white silk muslin. Bands of the braided design stripe the fronts and the back seams of the jacket. The double collar is of white cloth laid on red cloth, which forms a hem round the edge. The gigot sleeve is cut on the bias and has a cuff of white and red cloth matching the collar. Black satin collar with a butterfly bow of lace encrusted with jet. Hat of silver-grey felt trimmed with red velvet and black feathers, Quantity of material required, cloth, 7 yards; red cloth, ¾ yard; white cloth, ½ yard.

Fig. 2. Redingote in drab covert coating, semi-fitting, and ornamented with stitched bands and seams. Large smoked pearl buttons on the fronts, which are fastened invisibly. Coat sleeve with a stitched band simulating a cuff. Black velvet hat trimmed with shaded chrysanthemums and a fancy plume. Quantity of cloth required, 6½ yards.

Prices of paper patterns, skirt 6½*d.*, bodice 6½*d.*, redingote, 1*s.* 0½*d.*, of MADAME MYRA, 95, Regent Street, W.

NO. 9.—NEW HATS FOR THE WINTER. (*Page* 11.)

Fig. 1. Toque of green velvet, trimmed with bows of the velvet and a fold to match across the front, orange shaded chrysanthemums in front and at the back, and black ostrich tips.

Fig. 2. Beafeater hat, the brim of brown velvet, and the crown of green velvet. Plumes of black ostrich tips on each side.

Fig. 3. Blue felt hat with wide brim bent in a peak in front. Large bow of broché green and blue ribbon across the front, and a wreath of ivy leaves and berries.

NO. 10.—USEFUL WALKING COSTUME IN FLEMING, REID AND COMPANY'S SHAWSWATER DRESS FABRICS. (*Page* 12.)

This practical dress is made of Shawswater Diagonal Tweed in brown and blue at 2*s.* per yard. The skirt is cut in a bell shape measuring 4½ yards round at the edge, and is lined with linenette or silkette. A broad band of Fibre Chamois is introduced as an interlining round the front and sides, at the back the Fibre is carried up to the waist. The top of the skirt fits without pleats over the hips, and the back is mounted in two narrow box-pleats that flow out and widen towards the edge. The skirt is mounted on a band. The jacket is cut with open rounded fronts, and has two side-pieces; the basque is moderately deep, rather flat at the sides, but pleated at the back. A crossway band of canvas is tacked on round the edge and the material turned back over this to keep it in place; the lining is of blue and brown shot silk, or of plain brown silk. The collar and revers are of light brown cloth, with lining of brown silk and interlining of Fibre Chamois. The bishop sleeve is made upon a coat sleeve lining with a deep cuff of the light brown cloth. The frilled shirt and tie are of blue silk. The light brown straw hat is trimmed with brown and blue shot silk. Quantity of material required for the dress, 7½ yards.

Prices of flat patterns, skirt 6½*d.*, jacket 6½*d.*, of MADAME MYRA, 95, Regent Street, W.

NO. 11.—A STYLISH EVENING DRESS. (*Page* 13.)

This dress is made of mulberry-coloured soft thick silk with a faint brocaded pattern in the same tint. The skirt is in godet shape, with the side breadths mounted in pleats that meet at the waist over the front breadth, forming a tablier of this. The sides and back are set in close flat pleats. The blouse bodice is of chiffon in a peach tint over a tight-fitting silk bodice; the sleeves are of chiffon gathered in close rows at the shoulders below flat epaulets of iridescent mauve sequin embroidery on net. Ornaments to match, with long bead fringes, hang from the corners. A velvet belt encircles the waist. Quantity of silk required, 15 yards.

Prices of flat patterns, skirt 6½*d.*, bodice 6½*d.*, of MADAME MYRA, 95, Regent Street, W.

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SCHWEITZER'S COCOATINA—The Queen of Cocoas.
SCHWEITZER'S COCOATINA—The Queen of Cocoas.

No. 12.—Indoor and Outdoor Costumes for November. (*Page* 14.)

Fig. 1. This dress is made of cloth in a rich shade of green and trimmed with velvet in a darker shade and brown fur. The skirt, in a modified godet shape, is lined with black and green shot silk, and trimmed on each side of the narrow front breadth with a band of fur. The bodice is an overhanging blouse of the cloth over a tight-fitting silk lining, mounted on a yoke of velvet to which velvet epaulets are attached. The yoke, collar, epaulets, and tight part of the sleeves are all trimmed with fur, the velvet band is untrimmed. The hat is of black felt trimmed with a ruche of green velvet and black feathers. Quantity of cloth required, 7 yards.

Fig. 2. High evening gown in bright electric-blue silk and black chiffon. The godet skirt is lined with silk and may be made with seven or nine breadths, the front and side breadths being widened by added pieces at the edge. The blouse is of pleated black chiffon over a plain silk bodice; the elbow sleeves match the bodice and both are ornamented with long pointed tabs of the silk, embroidered at the edge in black sequins and silver thread. The collar is of blue tulle. This dress is charming in black, with the bodice lined with pink, and the tabs of black silk outlined with pink and gold embroidery. Quantity of silk required, 15 yards.

Prices of flat patterns, skirt 6½*d.*, bodice 6½*d.*, of Madame Myra, 95, Regent Street, W.

No. 13.—Two Stylish Walking Dresses. (*Page* 15.)

Fig. 1. This dress is of pale brown twilled cloth; the skirt falls in full godet folds, and is ornamented at the edge with a narrow design in black braiding. The bodice is of plaid woollen, and is quite plain and tight-fitting, and finished off with sleeve puffs to match, set in full box-pleats and turned under at the edge. The wide folded collar is of the cloth, the fold is carried over the shoulder on each side of the plain square sailor collar; in front the folds end in a rich coquillé with a box-pleated bretelle that is turned under and overhangs at the waist. Passementerie motifs secure the fold of the collar, and buttons and cord loops decorate the bretelles. The collar is finished off with braiding and feather trimming, and feather bordering trims the light cloth sleeves at the wrist. The rough straw hat is trimmed with black feathers. Quantity of cloth required, 6 yards.

Fig. 2. Costume in blue Melton cloth. The skirt is in bell shape, quite plain and of moderate width. The plain bodice is ornamented with tabs of the cloth, a long tab covering the fastening down the right side, the straps across the front fastening over it with smoked pearl buttons. The sleeve is in a new gored shape very much ballooned. The cloth cape is ornamented all round the shoulders with buttoned tabs and finished off with a high collar. Grey felt hat trimmed with black feathers.

Prices of flat patterns, skirts 6½*d.*, bodices 6½*d.*, cape 6½*d.*, of Madame Myra, 95, Regent Street, W.

No. 14.—Leather-trimmed Dress for Hockey. (*Page* 19.)

The dress is made of Melton cloth, covert coating, plain or fancy tweed, and is ornamented with bands and straps of leather in a pretty shade of tan. The skirt is in bell shape of very moderate width, short, and bordered with a hem of leather. Straps of leather cover the seams on each side of the front and are secured at the top with three smoked pearl buttons. The plain tight-fitting bodice with stretched back fastens in front under a leather pleat, and is ornamented with short bretelles of leather and tabs covering the breast pleats; buttons are placed on these; the bretelles are repeated at the back; the collar is bound with leather, the belt is of leather, and the pleated gigot sleeves are trimmed with leather. Hat with felt brim and crown of the dress material, with a band of leather round the crown. Quantity of cloth required, 5 yards.

Prices of flat patterns, skirt 6½*d.*, bodice 6½*d.*, of Madame Myra, 95, Regent Street, W.

No. 15.—Costumes for the Country. (*Page* 20.)

Fig. 1. The skirt and jacket are of aubergine cloth; the skirt, with full godet pleats at the sides and back, is ornamented with a double row of stitching on the hem. The open jacket with fluted basque is stitched round the edge, and has stitched straps covering the seams in front and at the back. A stitched strap ornaments the sleeves, forming a long point to the elbow, and the collar and revers are stitched at the edge. The waistcoat is of white cloth, perfectly plain, and ends under a black ribbon belt fastened with a clasp. Sailor hat of rough straw. Quantity of cloth required, 7 yards.

Fig. 2. Blue serge dress, the skirt in modified godet shape. The blouse falls in a series of overhanging pleats above a wide draped belt of blue velvet. The deep collar and cuffs are of white cloth; the pleat in front and the frills edging this and the collar and cuffs are of white silk. The rough blue straw hat is trimmed with blue velvet, white silk and black wings. Quantity of serge required, 7 yards.

Prices of flat patterns, skirts 6½*d.*, jacket 6½*d.*, blouse 6½*d.*, of Madame Myra, 95, Regent Street, W.

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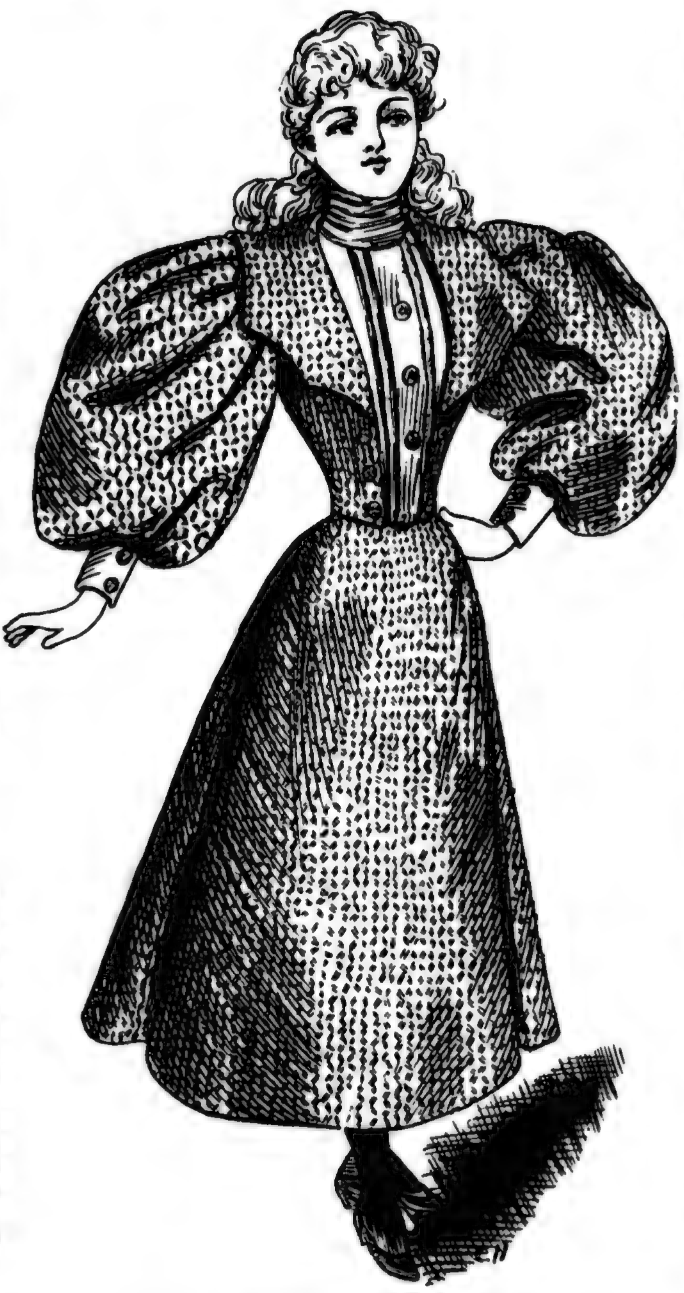
No. 16.—Dresses for Children and Young Girls. (*Page* 21.)

Fig. 1. Little girl's walking costume in silver-grey vigogne; this is a semi-fitting princess dress, drawn in at the waist by a belt. Over the shoulders is a pointed cape of the cloth bordered with moufflon, wider on the shoulders than at the points. Collar of moufflon, and fur to match on the sleeves. Grey gaiters to match. The bonnet is of the cloth, with front of ruby velvet covered with point lace. Quantity of cloth required, 3 yards.

Fig. 2. Child's frock in sapphire-blue velveteen; the skirt is set in pleats, the low blouse bodice is gathered at the waist and overhangs the white ribbon sash, which is folded twice round the waist and fastened with loops and ends and a fancy buckle on the right side. The chemisette and sleeves are of soft white silk, gathered up with frilled headings at the neck and elbows. Bretelles of velveteen cross the shoulders and end under the sash, front and back. The large buttons on the bretelles match the buckle. Quantity of velveteen required, 5 yards.

Fig. 3. Girl's costume in pale beige cloth with yoke of gendarine blue velvet striped with gold braid and bordered with moufflon fur. Similar fur on the collar. Hat of beige felt trimmed with long bows of blue velvet bordered with fur and joined by a draped strap across the front. Black aigrette on the left side. Quantity of velvet required, 1½ yards.



No. 18. Dress for a Young Girl.

For Description see Pages 25 to 27.

Fig. 4. Child's coat in red cloth, the right front crossing over below the chest and ornamented with large pearl buttons. Cape collar ending in revers edged with black fur, that on the right revers continued to the edge, and fur on the cuffs and collar. Black velvet hat trimmed with white feathers. Quantity of cloth required, 2½ yards.

Fig. 5. Dress for a girl of fourteen in green cloth and velvet. The plain skirt is bordered with a narrow binding of velvet. The bodice is a blouse of velvet with an over-blouse of the cloth cut from the waist upwards in a series of pointed tabs, stitched round the edge, lined with silk, and secured with cloth buttons at the top. Loops of green ribbon fall over the velvet collar, and the sleeves, with deep puffs falling below the elbow, are trimmed on the tight part with tabs of velvet. The belt with its sash bow of long loops and ends is of green ribbon velvet. This dress is also pretty in blue serge and blue velvet, in fawn or grey woollen with coloured velvet, or in black material with velvet in some rich bright shade. Quantity of material required, woollen, 5 yards; velvet, 3 yards.

Prices of flat patterns, 6½*d.* each, of Madame Myra, 95, Regent Street, W.

No. 17.—New Winter Jacket. (*Page* 24.)

Skirt and bodice of check woollen. Double-breasted jacket of tobacco-brown cloth stitched round the edge, and with small stitched pocket flaps on the basques. Gigot sleeve with gauntlet cuff of dark brown velvet bordered with cloth. Double revers of cloth stitched at the edge and of velvet bound with cloth. White felt hat trimmed with ribbon and feathers. Quantity of cloth required for the jacket, 3 yards, 30 inches wide.

Price of flat pattern, 6½*d.*, of Madame Myra, 95, Regent Street, W.

No. 18.—Dress for a Young Girl. (*Page* 26.)

Dress of fancy woollen with black astrakan loops on a red ground. The skirt is in a plain bell shape lined with linenette. The short-waisted bodice opens in front over a box-pleated vest of red silk with draped collar of the silk. The collar and revers are of the dress material lined with red silk; the full puffed sleeves end in cuffs of the red silk. Cut steel buttons decorate the pleated vest, the fronts of the bodice and the cuffs. Quantity of material required, woollen, 5 yards; silk, 1 yard.

Prices of flat patterns, skirt 6½*d.*, bodice 6½*d.*, of Madame Myra, 95, Regent Street, W.

No. 19.—New Blouse with Tucked Yoke. (*Page* 27.)

This blouse for theatre or concert wear may be worn with any black or coloured skirt in silk or crépon. The blouse may also be made of silk or crépon, or of muslin. The upper part is finely tucked to the bust on each side of a plain centre covered by the graduated pleat which is six inches wide at the neck and three at the waist; and decorated with steel or paste buttons. The fulness at the waist is drawn in by pleats ending under the draped band. Round the tucked yoke, back and front, is a ruche of silk or ribbon, and from this a lace flounce falls in front on each side of the pleat. The puffed elbow sleeves are finished off with lace flounces, and the draped collar and belt are fastened with fan-pleated ends. A tucked yoke of chiffon, edged with a ruche and lace frill, may be put on a silk blouse, but the chiffon should be in the same colour as the silk. Quantity of silk required, 5 yards.

Price of flat pattern 6½*d.*, of Madame Myra, 95, Regent Street, W.

No. 20.—New Mantles, Models from Les Grands Magasins du Louvre, Paris. (*Page* 30.)

Fig. 1. Circular cloak in fine black vigogne lined with white and grey squirrel fur; the collar of black Thibet fur.

Fig. 2. Cape in black velours du Nord lined with quilted silk and ornamented with dull braiding. A very cheap model.

Fig. 3. Jacket in sealskin plush, double-breasted and lined with silk. Turned-down collar and revers, and fancy buttons on the front.

Fig. 4. Cape in rich black velours du Nord lined with quilted surah, and ornamented with a hand-worked design in jet round the cape and on the yoke and collar. Ostrich feathers bordering the yoke and collar.

Fig. 5. Mantle in very rich black velours du Nord lined with quilted surah, and ornamented with appliqués of satin and jet embroidery worked by hand. Thibet fur on the yoke and collar.

No. 21.—Costumes and Dresses.

Fig. 1. Morning gown in fancy woollen, with yoke and collar of guipure, and velvet bretelles and belt.

Fig. 2. Morning dress of skirt and jacket in plain woollen, the collar edged with a pleating of silk.

Fig. 3. Costume in fancy woollen, with full front of satin or velvet, revers, and draped collar and belt to match.

Fig. 4. Costume in striped fancy silk; the skirt and sleeves are made of the silk, the blouse is of velvet with jet garniture.

Fig. 5. Tailor-made costume in plain cloth strapped with satin on the hem, and seams and edge of the jacket. Silk lining in the jacket.

Fig. 6. Breakfast gown in plain woollen with velvet collar and tabs edged with lace. Velvet belt. The gown is lined with flannel.

Particulars of the sizes and different materials in which these models are made, together with their prices, will be sent on application to any of our readers, and the goods ordered for them from Paris.

DESCRIPTION OF OUR NEEDLEWORK DESIGNS.

The Decoration of Table Linen.

(*Illustrated on Page* 28.)

The good old days when fine napery was not only the joy of the house-mistress but the object of much industry on the part of herself and her handmaidens, have returned to us, but with the difference that the altered circumstances of life in these later times have made necessary. The life of the mistress of a household is too full nowadays to allow of her sitting down for weeks together to decorate a table-cloth; she either buys her table-cloth ready embroided of one of the many Irish firms who produce such goods in great quantities and in great beauty, or, if she desires something more exclusive and original, she selects her own design, purchases her own linen, and leaves the execution of the

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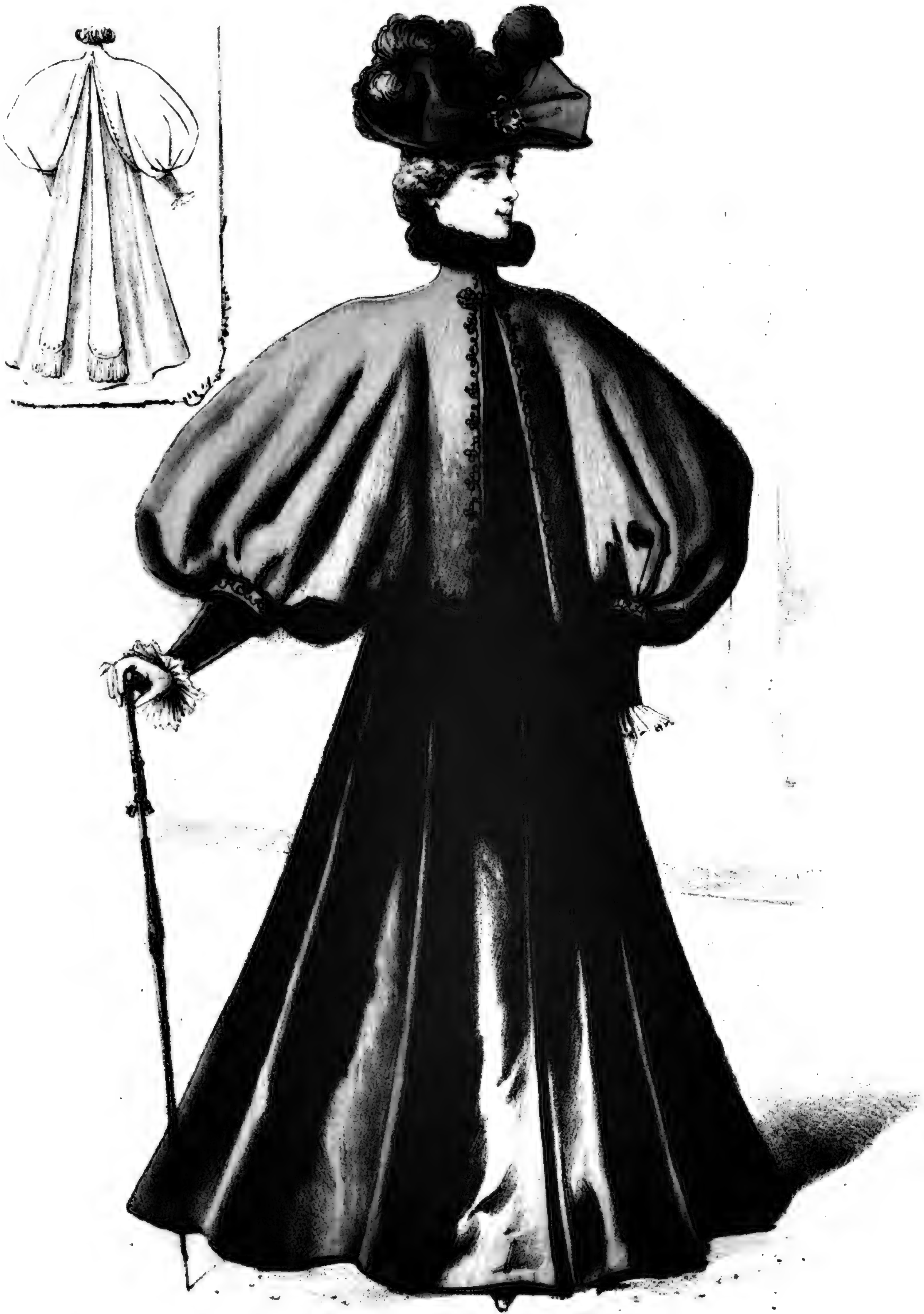
Supplement to MYRA'S JOURNAL. THE LEADER OF FASHION

November 1st 1895



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work to one of the numerous Ladies' Work Societies, where orders of the kind are always welcome, and where the work is carried out in the greatest perfection.

Of the means of decorating household linen there are many; crochet and pillow laces of rather coarse texture are largely used, and both are effective and handsome, but the best and most artistic effects are those produced by embroidery worked on the material. For table-cloths, sideboard cloths, tray cloths, etc., nothing is so suitable as some form of Richelieu or Renaissance guipure, having a design outlined in button-hole stitch and connected by bars worked in the same stitch, the linen under the bars being cut away with a small pair of sharp scissors after the work is completed.

The illustration No. 5 gives a good specimen of this kind of work, the pattern is easy and quickly worked, and is suitable for the decoration of table and fine bed linen; the turn-over of a linen sheet would be very handsome with this border embroidered on it, as would the pillow-slips to correspond. For the first of these purposes the pattern might be worked on strips of the linen and then joined on with a hem-stitched hem, or insertion of drawn thread work.

To transfer the pattern to the linen, a long strip of the border should first be traced on strong tracing paper or waxed calico, which is also transparent. The linen is then laid on a hard surface such as a mahogany drawing board, and the design placed on it, taking care to keep the edges straight with the thread of the material. These must be secured together to the board with drawing pins along the top and ends, and less closely along the edge; the transfer paper or cloth is slipped in under the traced design and all the outlines are transferred to the linen by going over them with the end of a steel knitting-pin, or a stiletto, using firm pressure, but without tearing the tracing paper. The transfer paper is shifted as required from one part of the design to another. When all is done the traced design is removed and all defective lines in the tracing on the linen rectified with a fine brush or pen dipped in indigo, or other water-colour paint. Before beginning the work it should be rather closely tacked on a strip of the toile-cirée, green on one side, black on the other, that is nearly always used by French embroideresses; only a very skilled worker can prevent drawing the material in working the bars.

Harris and Sons' white flax thread is beyond all dispute the best and most enduring thing for working such borders on linen; the outlines are first run with a single darned thread, and the bars are worked at the same time, by carrying the thread across and then working a row of button-hole stitches back on this; great care is needed to make the bars neither too tight, which would pucker the work, nor too slack, which is disfiguring to it. The button-hole stitch over the outlines is next worked and must be very even; where portions of the design meet, or where they join a bar, the stitches must be worked into and through each other; if not, the material or the bar will give. The round and oval holes are traced in the same way, and may be cut out before working or afterwards. There must, of course, be no knots, and the back of the work should be almost as neat as the front.

No. 1 is a very handsome design for tea-table cloths, sideboard cloths, etc., and is worked in a similar way with white thread only, or with a mixture of white and coloured thread. The button-hole stitches of the outlines are worked wide apart over a cotton cord, which makes them stand up in relief, and the centres filled with wheels are thickly padded on one side of the hole. An effective way of working this pattern would be to make all the outlines in close thick button-hole stitch worked with red cotton, and the fancy stitches and bars in white flax thread, crossed in the petals of the flowers with red cotton.

For a table centre this design might be worked on cream étamine with coloured silks, moss-green over white silk braid for the outlines, and pink silk for the bars and fancy stitches.

No. 3 is a border in Renaissance lace for tea-table cloths made of very fine linen. The outlines are in this case in chain stitch, but button-hole stitch has the advantage of being much more durable, as it forms a better protection to the cut edges of the material. This part and the scalloped edges of the flowers, wheels, etc., and the bars are worked with fine white flax thread, the fillings of lace stitches should be worked with lace thread.

No. 4 is a very handsome design for the long hanging ends of a narrow sideboard cloth, and may be worked in white or coloured thread, or in a mixture of white and colour. The work is exceptionally strong, for the bars consist of two rows of button-hole stitch worked into the linen over a foundation thread, and not over the thread simply. In this border the button-hole stitches are reversed in the flowers and leaves, being worked towards the centre, but in the scalloped edge the usual plan is pursued. A pale shade of blue would be pretty for the fancy stitches.

No. 5 is an embroidered initial in a style suitable for marking table and house linen; it is the correct size for serviettes, but would need enlarging for sheets, pillow-cases or table-cloths. It is worked with fine cotton, or flax thread, in satin stitch.

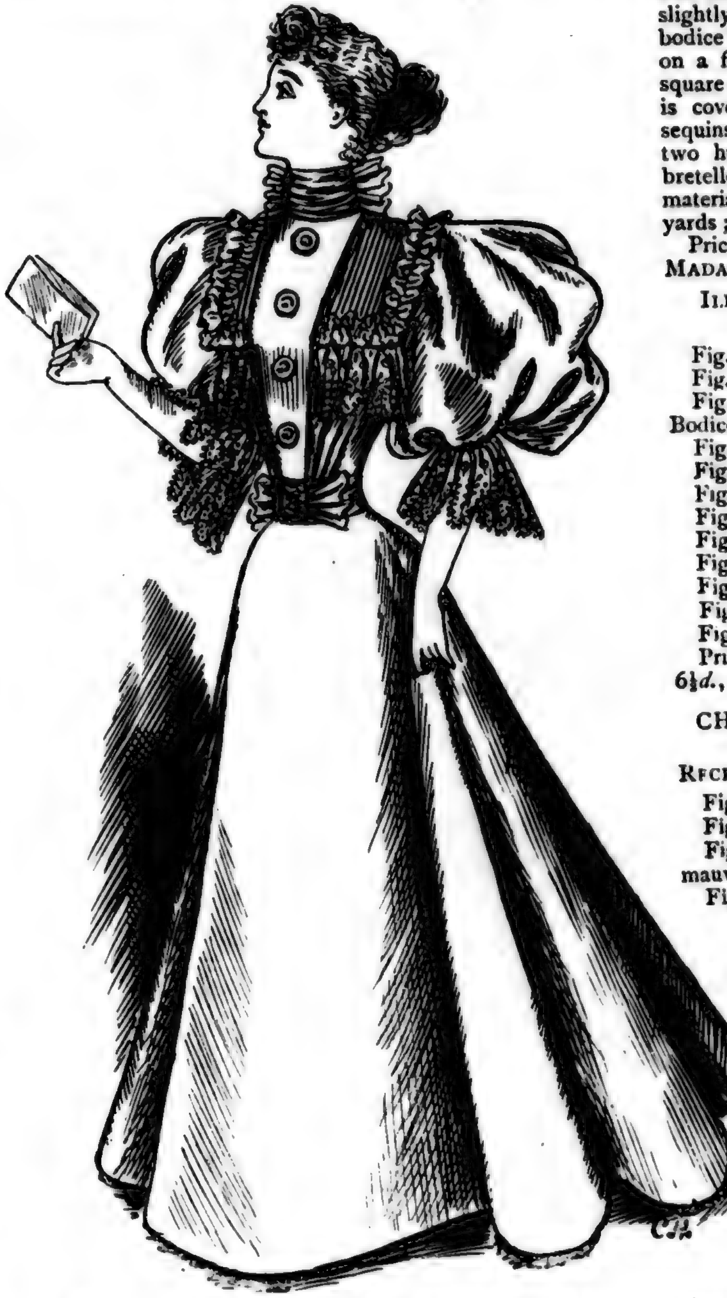
DESCRIPTIONS OF OUR SUPPLEMENTS.

DESCRIPTION OF THE CUT-OUT PAPER PATTERN.

THE pattern is that of the new gored sleeve, illustrated on page 25. The pattern consists of five pieces: No. 1 of the diagram is the foundation, which may be cut in the usual way in two pieces with the outside seam to the wrist, or in one piece with the outer seam ending just below the elbow. The sleeve is formed of four separate pieces, joined together as lettered in the diagram, and following the notches in the pattern. The sleeve is gathered at the shoulder or mounted in small pleats, and the three seams B, C, and D are ornamented with a narrow ruche of lace, a band of sequin trimming, or a piping let into the seam. Elbow sleeves are very pretty made in this way and gathered or pleated into a band. The sleeve is a useful and economical pattern for making up in silk and other narrow width materials.

DESCRIPTION OF THE COLOURED FASHION PLATE.

This beautiful pelisse is of velvet or plush, lined with shot silk and interlined with domett. It is a long pardessus, fitting the shoulders and from the bust downwards falling in long flowing pleats. To supply these pleats the backs and fronts have the lower edge much curved, as they are much gored at the skirt part. The sleeves are of lining to the elbow, but are covered with velvet or plush from the elbow to the wrist. Over this is a very novel jacket of light-hued cloth, each half cut in a single piece, seamed together at the collar only at the back. Collar and sleeve cut with the jacket, which is prettily embroidered. The collar is edged with fur. The great elbow sleeve of cloth falls loosely over the velvet sleeve. Hat of felt, trimmed with feathers and light velvet.



NO. 19. NEW BLOUSE WITH TUCKED YOKE.

DESCRIPTION OF OUR ARTIST'S SKETCHES.
NEW MANTLES AT PETER ROBINSON'S, OXFORD STREET.

Fig. 1. Opera cloak in lavender cloth lined with pale shrimp pink surah. Collar and revers of mouflon. Rosettes and long ends of lavender satin ribbon on each side in front and a similar large rosette at the back of the neck.

Fig. 2. Short cape in black velours du Nord lined with broché. Two bands of light jet embroidery round the cape and a fur collar.

Fig. 3. Cape in black velours du Nord lined with silk and trimmed with bows of satin ribbon and jet motifs with deep fringe falling nearly to the edge of the cape. Collar of Thibet fur. Velvet hat trimmed with black feathers.

Fig. 4. Black velvet jacket with sleeves veiled by wing sleeves falling below the elbow. Jet embroidery on the jacket and wing sleeves and feather trimming round the edge of the sleeves. Feather collar. Cream felt hat lined with black velvet and trimmed with ribbon.

Fig. 5. Cloth dress. Black velvet jacket, the basque cut in points and ornamented with jet and feather trimming. Revers embroidered with jet; feather collar and bows of satin ribbon on the shoulders. The sleeves slashed over wine-coloured mirror velvet, and trimmed with jet. Stitched felt hat trimmed with ribbon and feathers.

ILLUSTRATIONS IN THE FASHION SUPPLEMENT.

COSTUMES FOR MARRIED LADIES.

FIG. 1. Six yards wide skirt of beige face cloth, trimmed with festoons and bows of brown velvet ribbon which outline the tablier and hide the opening and the pocket. The skirt is lined with linenette to match the cloth, the lower edge having the hem stiffened with horsehair muslin. The seamless bodice is of cloth, stretched in two pieces on a fitted lining. which fastens under the arm and on the left shoulder. This is an easy bodice to *stretch*, the upper part being a yoke of a different material, and the lower part being draped back and front with ribbons. The yoke in made of frilled ficelle muslin mounted on beige satin, the edges of the frilled muslin being concealed with bands of jet passementerie. The satin collar is trimmed with jet. The velvet sleeve is our draped *gigot*, supported by a buckram frill at the shoulder, which is placed between the velvet and the lining. The two pieces of cloth for the bodice can be taken from the skirt cuttings; for the skirt 6 yards of 48-inch cloth will be required. The sleeve will cut into 4½ yards of 22-inch velvet.

Fig. 2. Trained skirt of Liberty beaver satin in a coral-pink shade. This skirt is cut from our six-yards pattern, but the lower edge measures more than this because it is slightly trained at the back and edged with sable. The bodice is a seamless model of sable-coloured plush, stretched on a fitted lining. The neck of the plush pieces is cut square and edged with sable. The upper part of the lining is covered with white faille worked with jet and gold sequins. The draped elbow sleeve is of beaver satin with two huge epaulets of embroidered white satin. Shaped bretelles of beaver satin cross the bodice. Quantity of material required, pink beaver satin, 14 yards; velvet, 1½ yards; white satin, 2 yards.

Prices of flat patterns, skirts 6½*d.*, bodices 6½*d.*, of MADAME MYRA, 95, Regent Street, W.

ILLUSTRATIONS OF NEW MODELS IN OUR PAPER PATTERN DEPARTMENT.

Fig. 1. NEW BRAIDED DRESS in red diagonal.
Fig. 2. INDOOR DRESS in serge or any plain woollen.
Fig. 3. SMART VISITING DRESS in light brown cloth. Bodice of dark brown velvet, open in a V point at the neck.
Fig. 4. CLOTH DRESS in one of the new blue shades.
Fig. 5. SMART GOWN in green zibeline.
Fig. 6. NEW WALKING DRESS in fancy material.
Fig. 7. DEMI-TOILETTE in chiné silk.
Fig. 8. THEATRE GOWN in black silk or satin.
Fig. 9. NEW HOME DRESS in grey face cloth.
Fig. 10. SATIN DRESS. Dinner dress in white satin.
Fig. 11. BALL GOWN in yellow silk.
Fig. 12. EVENING DRESS of pale green satin.

Prices of flat patterns, complete dresses 1*s.* 6½*d.*, skirts, 6½*d.*, bodices 6½*d.*, of MADAME MYRA, 95, Regent Street.

CHILDREN'S COSTUMES, TEA-GOWNS, AND MANTLES.

RECENT ADDITIONS TO OUR CUT-OUT PAPER PATTERNS.

Fig. 1. NOVEL TEA-GOWN in black silk or crépon.
Fig. 2. NEW TEA-JACKET in pink face cloth.
Fig. 3. SMART TEA-GOWN. This is very pretty in mauve or petunia bengaline.
Fig. 4. TEA-JACKET in chiné silk.
Fig. 5. GIRL'S PELISSE in red cloth or serge.
Fig. 6. INDOOR FROCK in pale beige diagonal.
Fig. 7. NEW SMOCK in white silk or veiling.
Fig. 8. CLOTH COAT, loose-fitting, in brown cloth.
Fig. 9. SMART CAPE of West Country coating.
Fig. 10. EVENING WRAP of face cloth.
Fig. 11. NEW COAT in black velours du Nord.
Fig. 12. THEATRE CAPE in printed velveteen.

NEW WALKING COSTUMES.

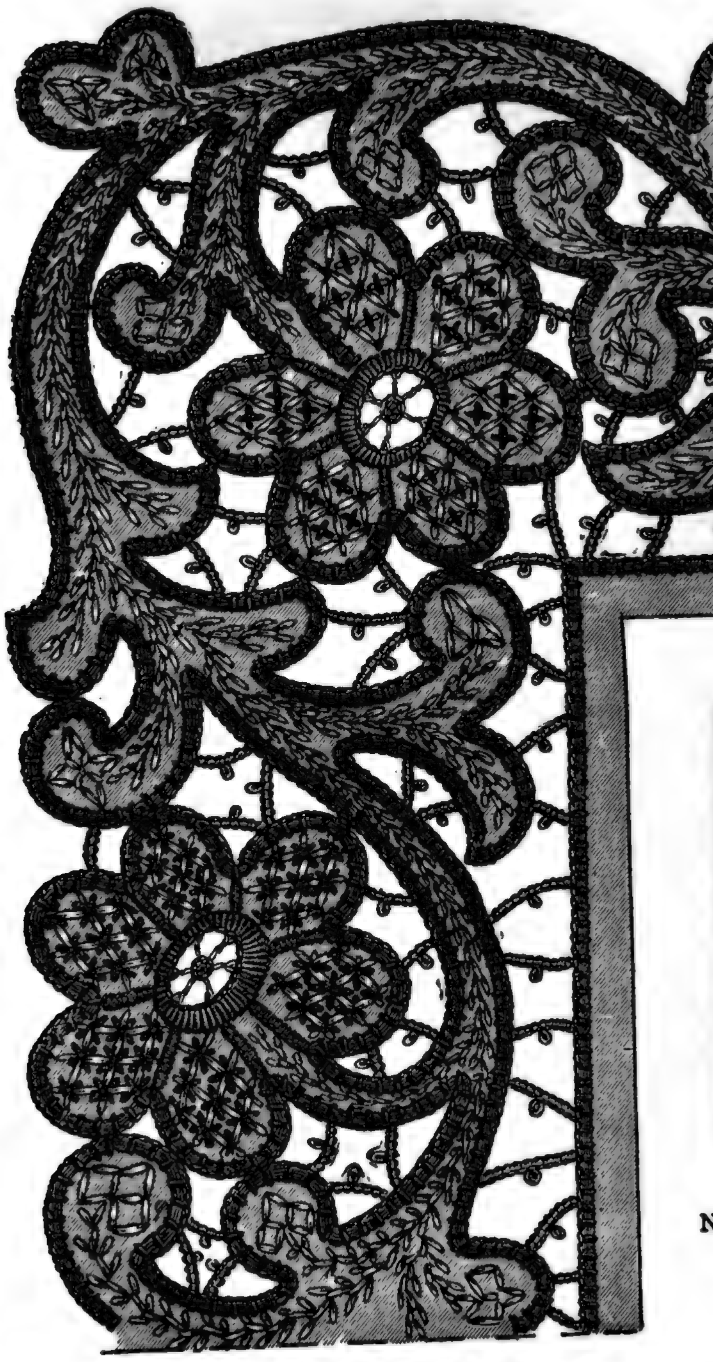
Fig. 1. GODET SKIRT of Eminence winter mohair, trimmed with bands of black velvet tipped with bows. The jacket is of black velours du Nord, double-breasted, with fluted basques. The back is in a single piece, there is but one side-piece and the double-breasted front has no seam down the centre. The buttons are of enamel surrounded with paste diamonds. The new sleeve is very wide at the elbow, where it is lined with Fibre Chamois to keep it well out. The whole coat is lined with mauve and black broché silk. The double-breasted front is turned back on the bust and lined with chinchilla fur. The collar is a novel fluted shape, of velvet lined with chinchilla. Quantity of velours du Nord required, 8 yards. Large picture hat of velvet, with crown of plaited mauve cloth trimmed with feathers and satin bows.

Fig. 2. MILITARY JACKET of red cloth, finishing at the waist, back and front, in a point. Back and fronts are braided, military fashion, in black, and a band of black fox edges the front. This coat should be stiffly lined unless very good cloth be used, the stiff "packing" being placed between the cloth and the silk lining. The sleeves are a sort of loose bishop sleeve edged with fur and lined with silk, and over this is a kind of wing sleeve or cape (recalling the hussar jacket), which is pleated into the shoulder seam beneath a fur epaulet and then is drawn plainly across the fronts. The cape sleeves are lined with black silk. Cloth collar lined with fur. Quantity of 54-inch cloth required, 2½ yards. Capote of jet, trimmed with wings and shot ribbon.

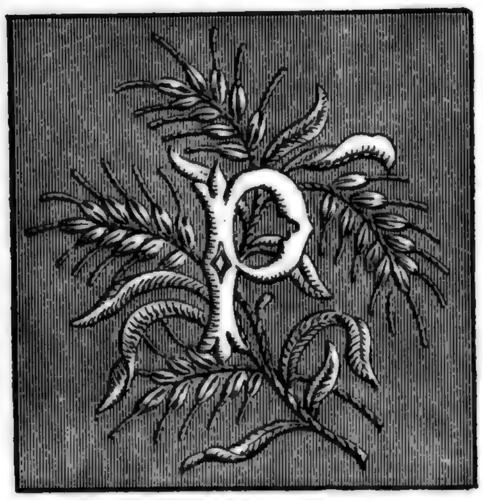
Prices of flat patterns, skirts 6½*d.*, jackets 6½*d.*, of MADAME MYRA, 95, Regent Street, W.

STERILITY IN WOMEN: Its Causes and Curative Treatment. By J. B. RYLEY, M.D., M.R.C.S., London. An illustrated edition of this work is now ready, price 3*s.* 6*d.*, post free 3*s.* 8*d.* London: HENRY RENSHAW, 356, Strand.

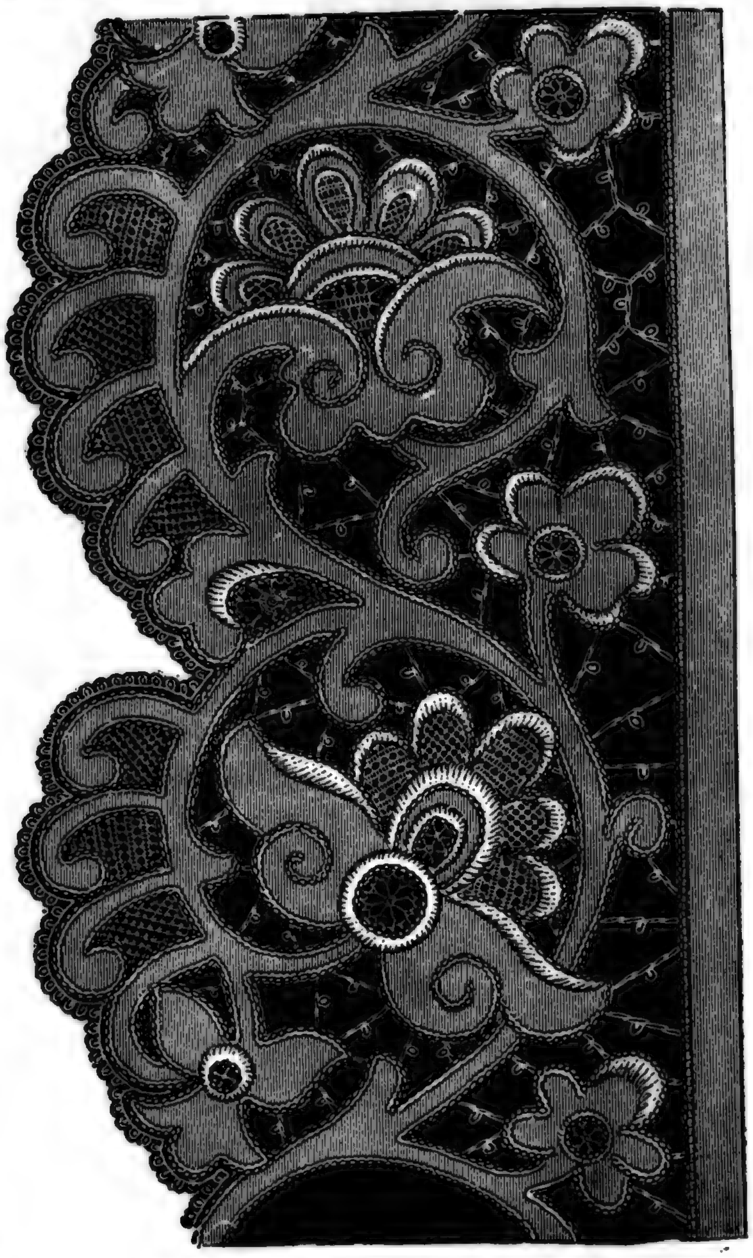
NOVELTIES IN NEEDLEWORK.



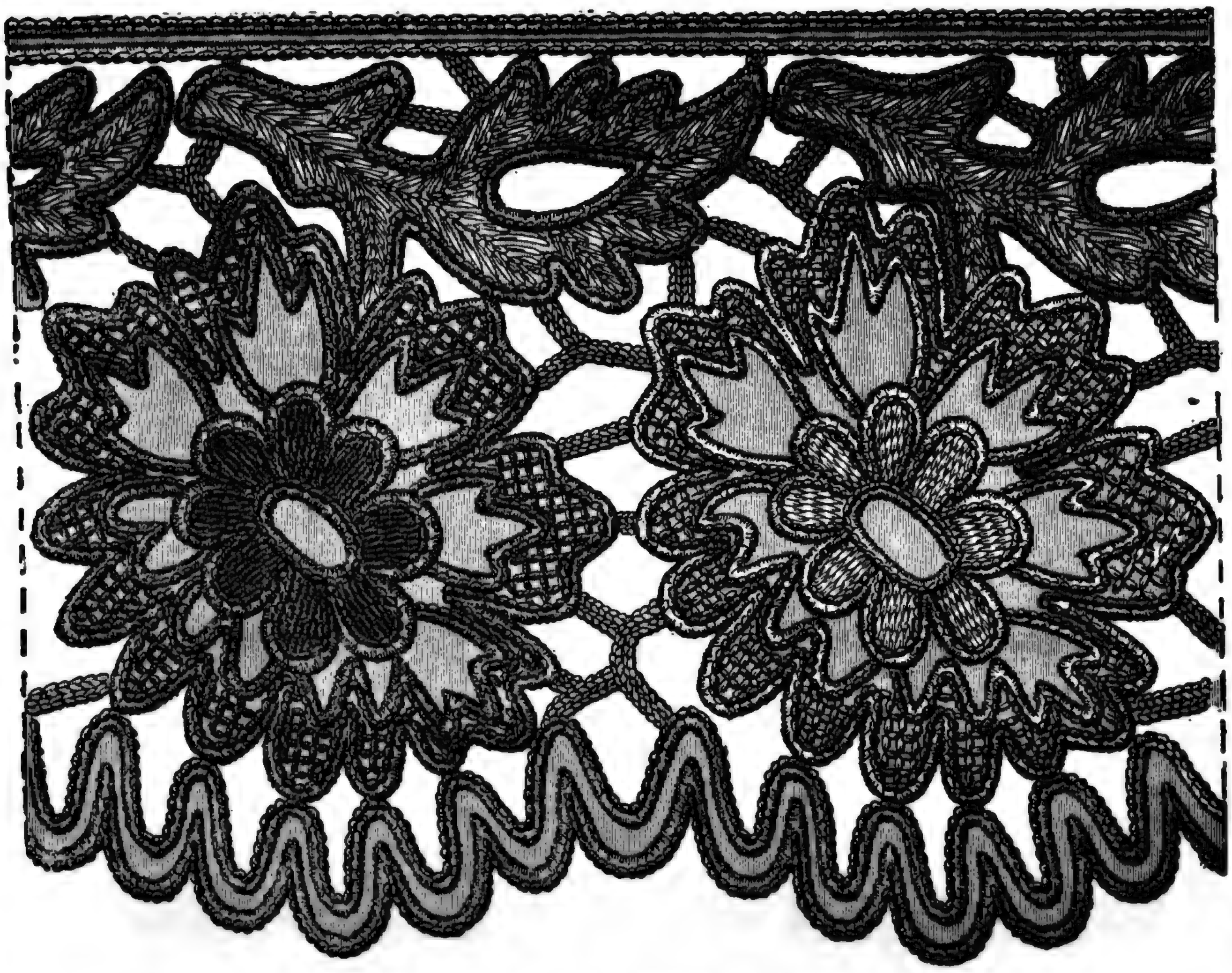
No. 1. Border for Tea Table-Cloth.



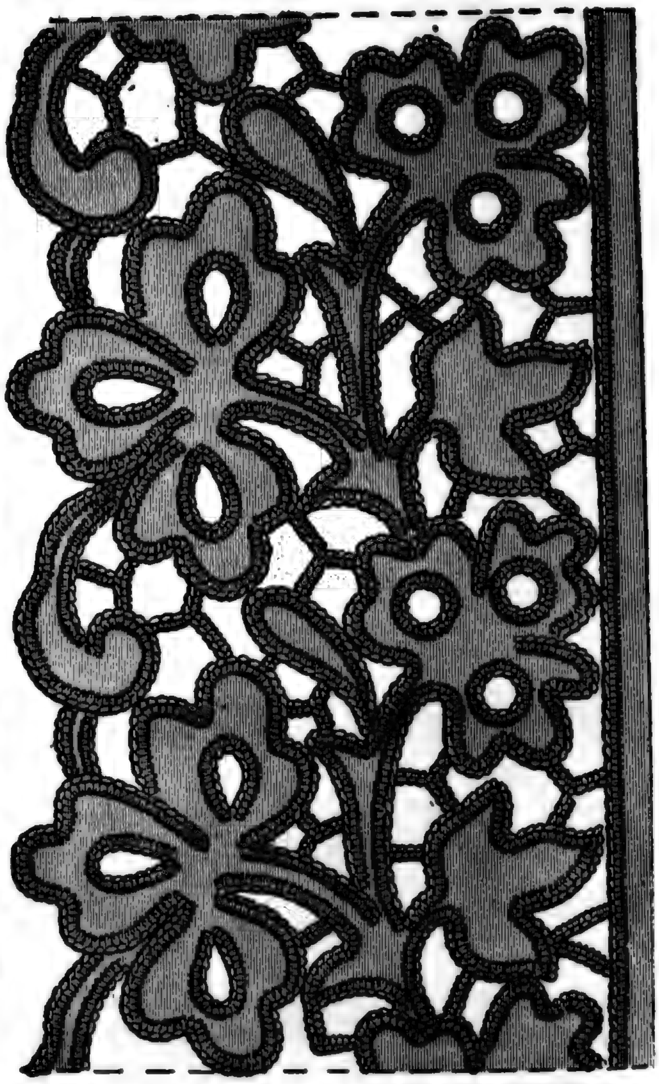
No. 2. Initial for Marking Serviettes.



No. 3. Border in Renaissance Lace.



No. 4. Border for a Sideboard Cloth.



No. 5. Border in Richelieu Guipure.

For Descriptions see Page 27.

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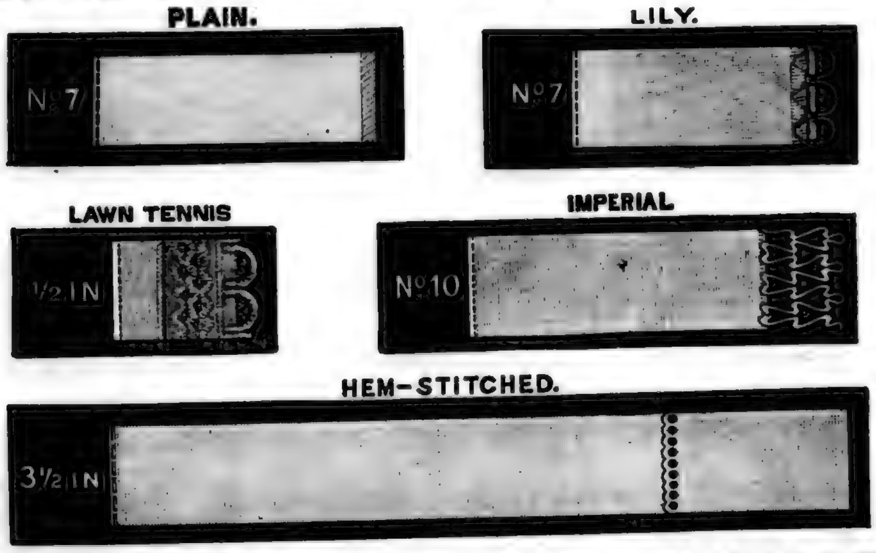

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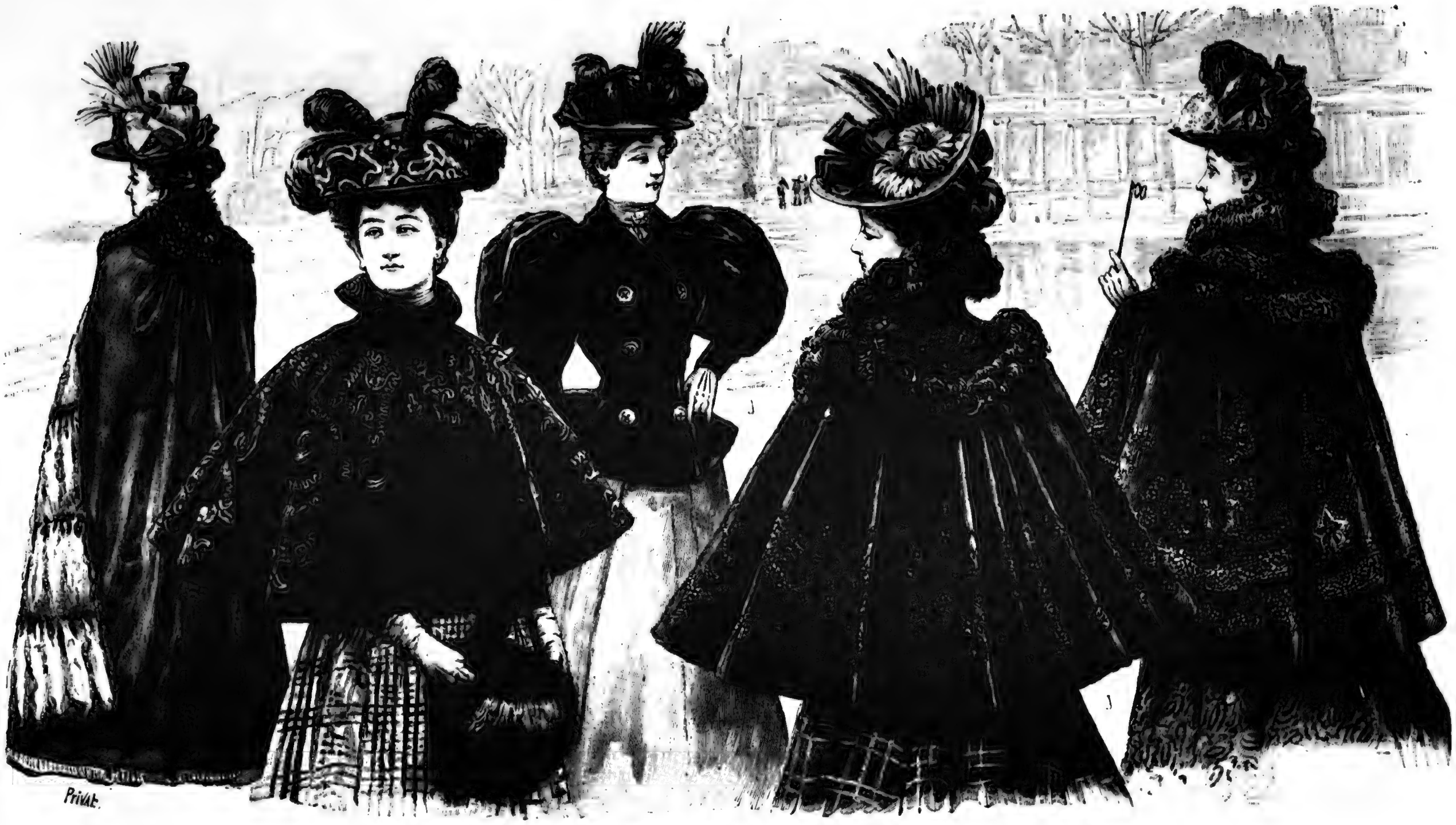
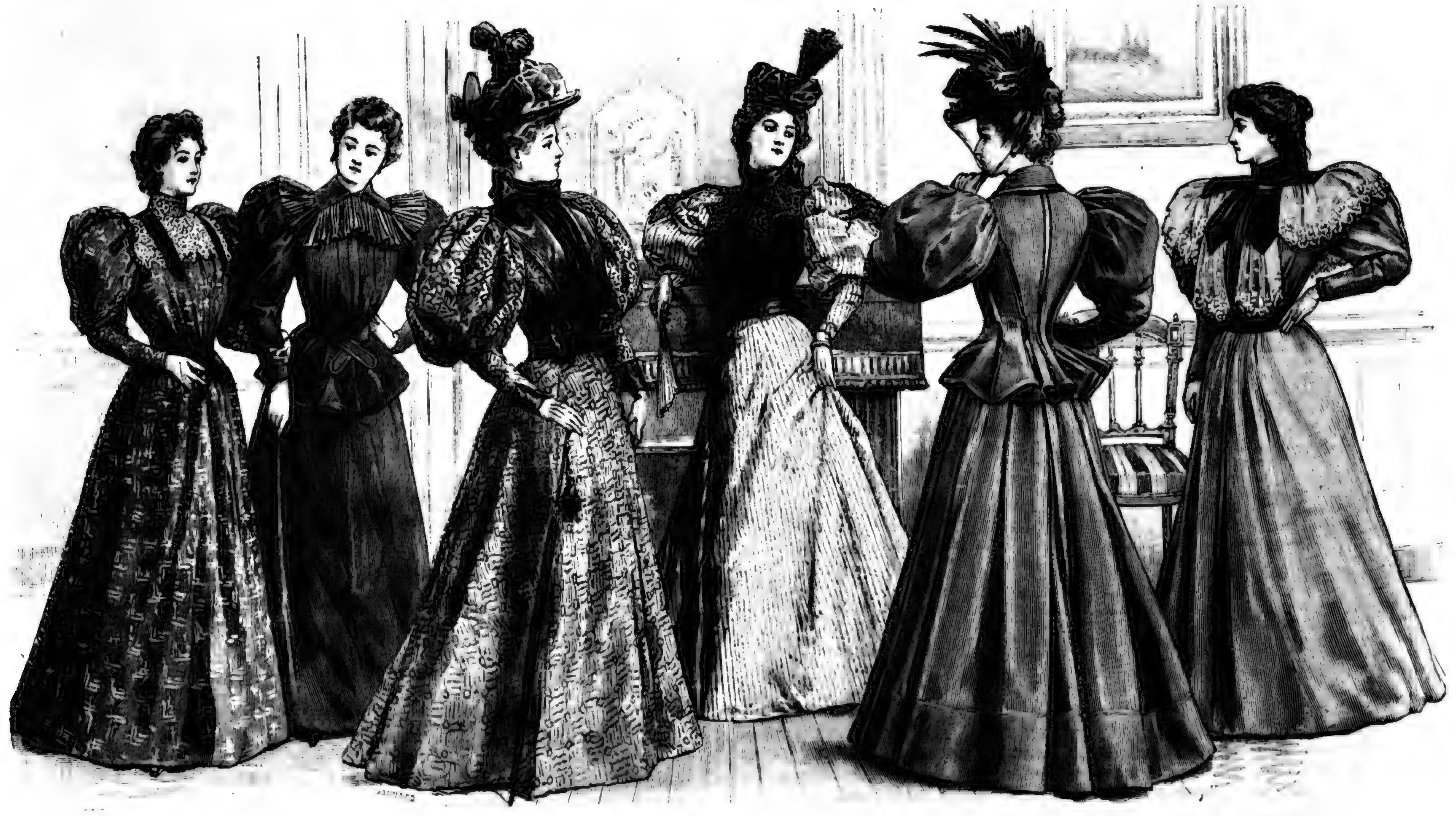
LONDON & LIVERPOOL.

Winter Novelties at Les Grands Magasins du Louvre, Paris.



No. 20. New Mantles: Models from Les Grands Magasins du Louvre, Paris.



No. 21. Costumes and Dresses: Models from Les Grands Magasins du Louvre, Paris.

Our • Lesson • in • Dressmaking • No. III

THE NEW FIVE-YARDS SKIRT WITH PIPED SEAM.

THIS new skirt, figs. 3 and 4, hangs remarkably well. It is of moderate extent, and yet it flows out sufficiently to be becoming to the tall and short alike. It is well adapted to the new winter fabrics. To sum up a long list of true attractions, it cuts into 42-inch material (the usual double width) with remarkably little waste.

The skirt consists of a tablier (cut in a single piece), of two gores on each side, and of a narrow back consisting of eight flutes which are closely pleated The seams joining these pieces are "piped"—that is, they are sewn in the ordinary way, then they are folded over and stitched together on the right side, to provide a raised rib or "pipe" effect. The stitching should be very straight, about a quarter of an inch from the edge where the seam is folded.

The skirt for an average figure can be cut out of 5½ yards of 42-inch material by laying the various pieces on the material as illustrated in the diagrams figs. 1 and 2.

The front and two of the eight flutes can be cut out of 48 inches of the material by folding it over lengthwise. The front pattern is laid down this fold, then the two flutes come out of the rest of the 21 inches by turning their pattern upside down to fit in with the curve of the half front (see fig. 2).

It is necessary to observe here that this strict economy of cut is only possible with fabrics which have no distinct *up* and *down*. It is only made possible by reversing certain pieces of the pattern to make the slopes fit in with one another.

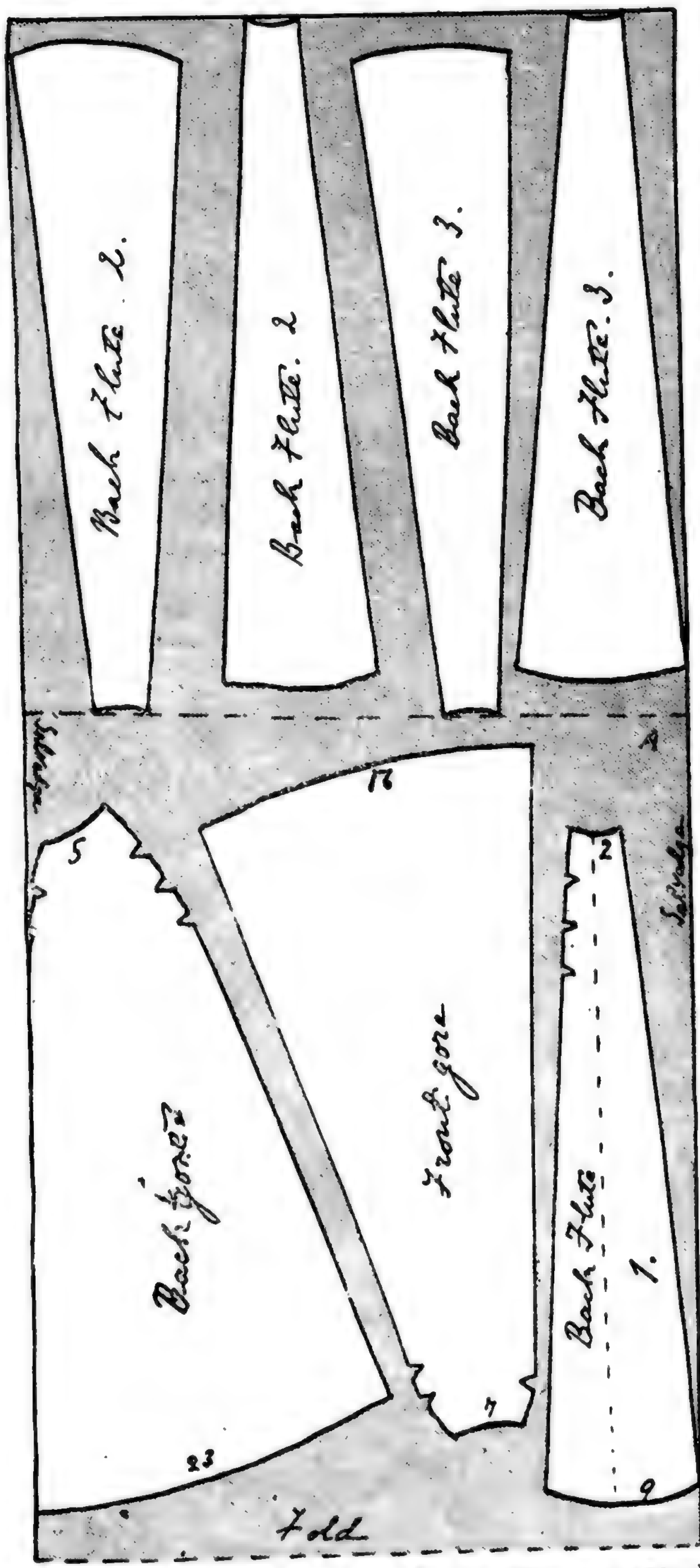


FIG. 1 SIDE GORES AND BACK FLUTES (NOS. 1, 2 AND 3).

To cut the rest of the skirt see the diagram fig. 1. Take your material and double it over to a length of 52 inches, seeing that each selvedge corresponds with that beneath it. The doubling of the material ceases in the diagram at the dotted line across it at A. On this double material arrange your side gore patterns and your back flute pattern as illustrated. Thus out of 104 inches of material you cut without waste your two back gores, your two front gores, and two more of your eight back flutes.

You already have two of your eight flutes, from the cuttings of the front; so that only four more back flutes are required. These you obtain out of the full width of 42 inches, by fitting them in up and down, as shown in the upper portion of the diagram fig 1.

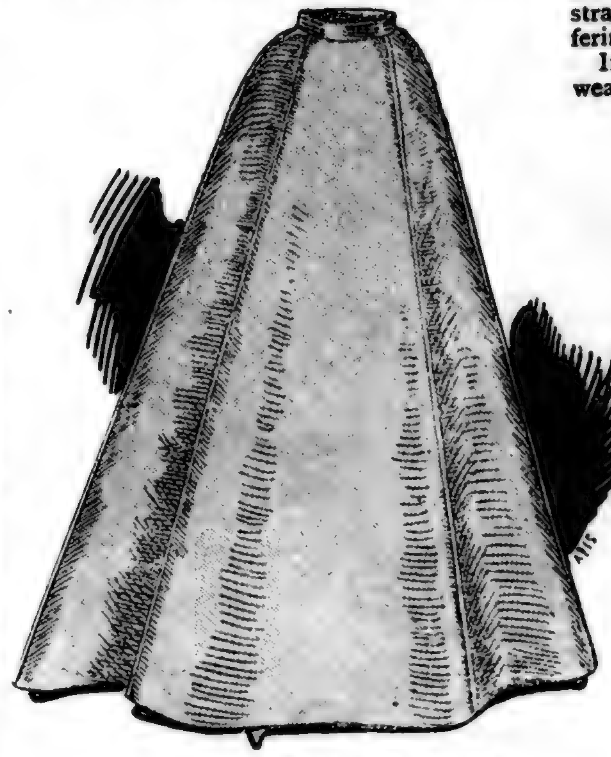


FIG. 3. FRONT OF SKIRT.

The front gores join the front on each side at the single notch. The back gores join each of the front gores at the double notches. The two first back flutes join the two back gores at the triple notches. The remaining six flutes fill in the back.

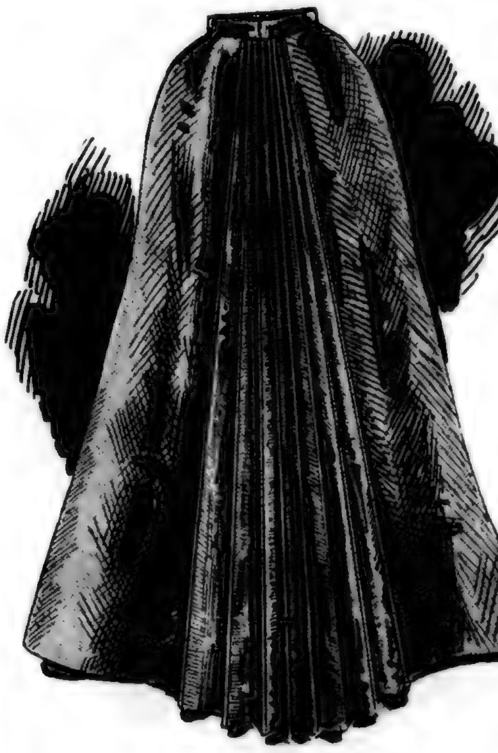


FIG. 4. BACK OF SKIRT.

All the flutes are of equal size—9 inches at the lower edge, 2 inches at the top. Each flute is pleated in half—see the dotted line down the first back flutes in diagram fig. 1—and is firmly pressed or ironed, so that the piped seams joining the flutes are close together and stand out prominently.

For this last reason winter mohair is a good material. If soft cloth be used, a stiff lining is imperative for the whole skirt, but especially for the flutes.

The 16 inches of the eight flutes at the top must be closely gathered into a space not exceeding 3 inches for an average figure.

With the slopes of the side gores the only darts required are two in the front. Besides these the skirt should be eased into the webbing or binding which forms the waist-line.

The skirt should not be trimmed. Any braid or band at the edge would spoil it. Separate braided or strapped devices in front and on the gores (not interfering with the piped seams) would be permissible.

In dressy skirts—for elaborate indoor or evening wear, the piped seam described is replaced by a real piping. A stylish dress for unimportant dinners has a 5 yards skirt of salmon-pink mohair, the seams piped with black satin. Skirts in Liberty beaver satin are piped with velvet or faille.

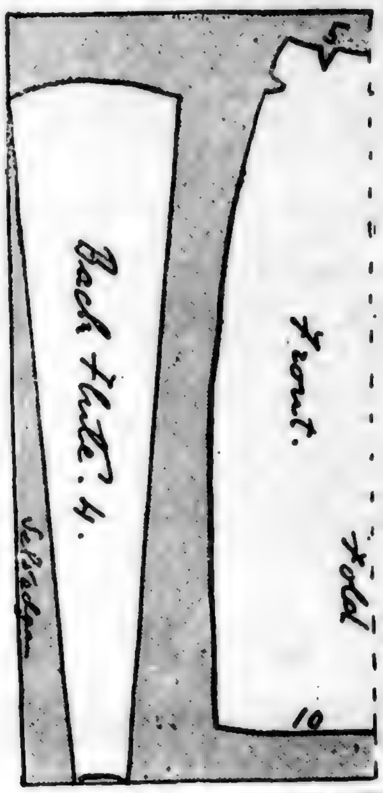


FIG. 2. BACK FLUTES (NO. 4) AND FRONT.

The contrasting colour is so far an advantage that it gives length to a short figure, the flow of the dark lines being very graceful owing to the excellent cut of the skirt.

The effect can be varied by only piping certain seams. I have seen a 5 yards skirt of daffodil satin, all the seams of which were piped by stitching except those joining the front or tablier to the front gores. Here a black velvet piping was inserted with excellent effect, matching the black velvet elbow sleeves.

This skirt cuts very well out of silk of ordinary width. If 22-inch material be used it will be necessary to modify the slope of the back gores, reducing it to 21 inches instead of 23. For so little it would be wrong to make the seam on the straight, by which narrow materials are widened to supply gores too broad at the lower edge.

Those ladies who require a narrower skirt, or a less full back, can have six flutes instead of eight. This will not save much material in double width fabrics, but in single width (where the flutes come out of each width) at least 40 inches of material would be saved by having six flutes instead of eight.

There is a skirt specially cut for six flutes instead of eight which we will give shortly.

The five-yards skirt is a first step in a right direction—it indicates a return to moderation, because though it measures five yards at the lower edge, the skirt does not flow out in an exaggerated manner owing to the quantity of material pressed into the back.

Though more slender in proportions, there is nothing scanty or poor in the appearance of this skirt, the lines flow out gracefully.

It is becoming to short and tall alike from the flow of its lines and the more moderate fulness. It fits remarkably well on the hips. In a word, it is the prettiest skirt which has appeared for many a day.

BYWAYS OF FASHION.

THE most fashionable style of bodice for winter dresses made of cloth, and other thick woollens, is a tight-fitting jacket bodice with short basque; this basque may be either flat, fluted, or divided in tabs, square, rounded, or pointed at the edge. Basques are usually cut with the bodice, but in many cases they are added, and are therefore a very useful means of disguising the fact that the dress is an old one altered and brought up to date.

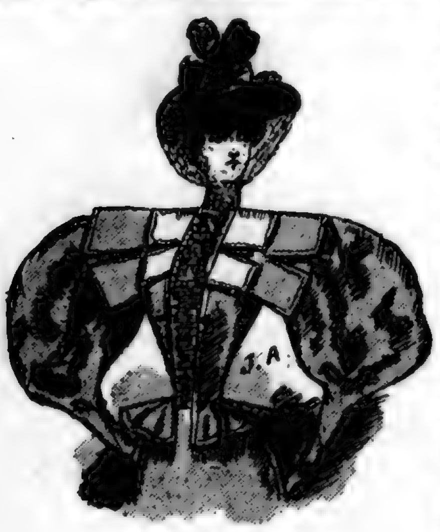


FIG. 1.

Fig. 1 is a good model for a dress thus renovated; the centre of the front is cut away over a narrow vest of white or light-coloured cloth closely braided in lines across the vest; to the short-waisted bodice is added a fluted basque outlined with braid, and the double divided revers of the dress material and of the plain cloth are also outlined with braid. If there is no material for these alterations the sleeves may be taken for them and new sleeves of velvet, cloth, or silk substituted for them. Any plain or fancy woollen may be altered in this way.

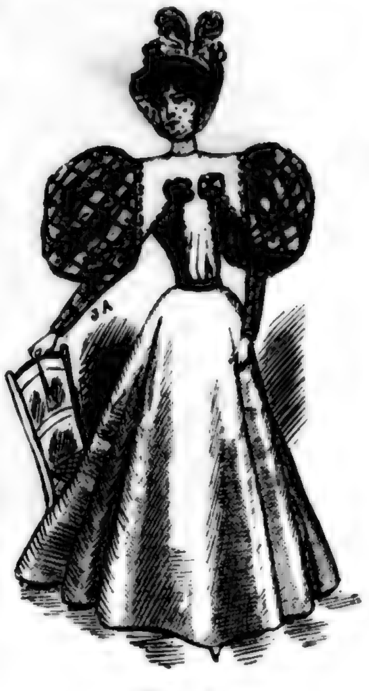


FIG. 2.

Fig. 2 gives another useful renovation of a dress of faced cloth or serge; the sleeves of the old dress are utilized for the square collar with the full plastron in the centre falling over the belt a little. The new bodice is of plaid silk, quite plain but with well cut full sleeves. A narrow black passementerie trimming outlines the collar and plastron, the rosettes are of velvet matching the belt, and chosen in any colour that harmonizes with the materials.

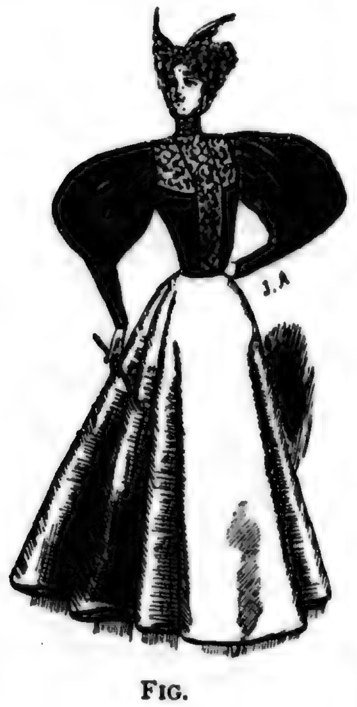


FIG.

Fig. 3 is a very smart new bodice to accompany a half worn skirt of cloth or fancy woollen. It is of velvet in a darker shade of the same colour as the skirt, and has a vest and revers of white cloth covered with black silk guipure. With a black skirt the bodice might be of black velvet with the trimmings of white, red or other coloured silk, and black lace. The bodice might also be made in black satin with the vest and revers of red velvet outlined with jet and narrow black feather trimming.

Fig. 4 gives another model with added basque, short and fluted. The front of the bodice is cut away from the shoulders over a finely tucked chemisette of light-coloured silk trimmed with narrow lace or sequin insertion. The large velvet epaulets with fringed tabs, the loops and long ends of velvet depending from the velvet band, and the velvet collar make this a very smart and becoming dress for a matron, and it is suitable for silk, cloth, and other good woollen fabrics, either plain or fancy. It looks extremely well in chestnut brown with vest of mauve silk. The arrangement of the wings in the toque is worth noting.

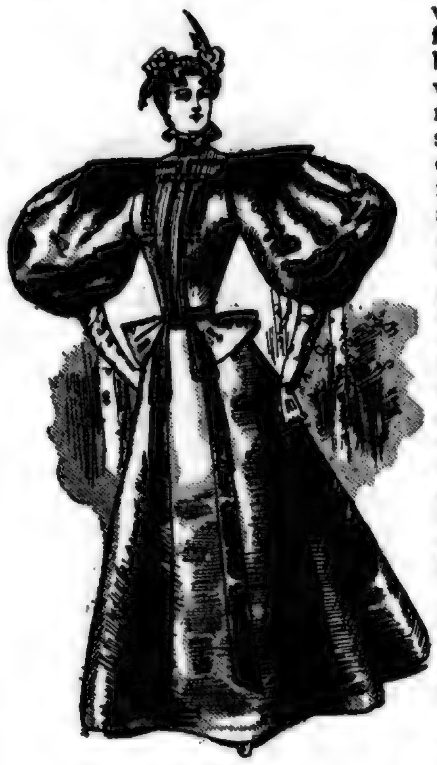


FIG 4.

Fig. 5 illustrates a pretty bodice for a silk dress, either black or coloured. The whole of the front is of embroidered grass lawn, and the fastening is on the left side; the back is of the silk; the draped right front is gathered up and passed through a buckle on the left side of the bust. The lower part of the sleeves might also be made of the grass lawn. Light-coloured broché silk or satin with a tiny floral pattern would be pretty in place of the grass lawn, and the model is particularly useful for the renovation of black silk or crépon dresses.

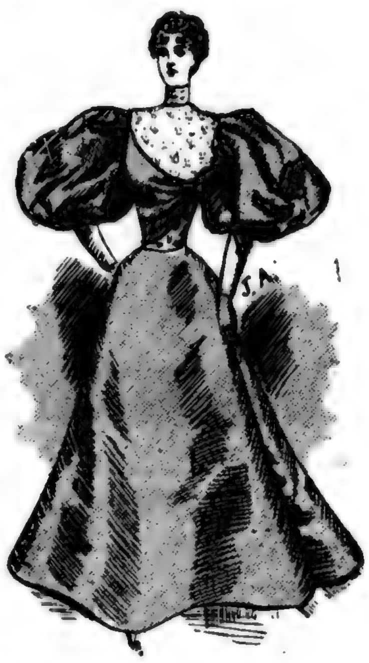


FIG. 5.

Fig. 6 gives a different kind of draped bodice for flowered veiling, muslin, crêpe, very soft silk, or any other material employed for demi-toilette dresses. The skirt is trimmed with three narrow frills of shot silk in the colours of the flowers, and the draped band is also made of the silk. The bodice is of course made up on a well-fitting lining; the back is seamless and gathered at the waist; the draped front is pleated up on the shoulders and fastened on the left side; the centre part overhangs the belt and shows the throat. The puffed sleeves end at the elbow.

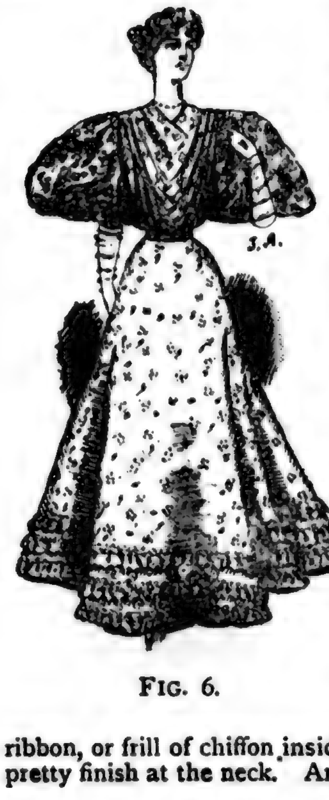


FIG. 6.

Fig. 7 is a demi-toilette dress in silk or crépon for those who prefer high-necked dresses. The bodice is a blouse finished off with a collar of white silk or satin, divided at the back in the same way as in front, and edged all round with a tiny frill of chiffon. Deep pleated ruffles of chiffon complete the puffed elbow sleeves. A band and bow of ribbon, or frill of chiffon inside the collar would be a pretty finish at the neck. Any half-worn crépon dress could be easily and cheaply done up in this way for home evening wear; a little silk or satin for the collar and the chiffon frills are all that is needed.

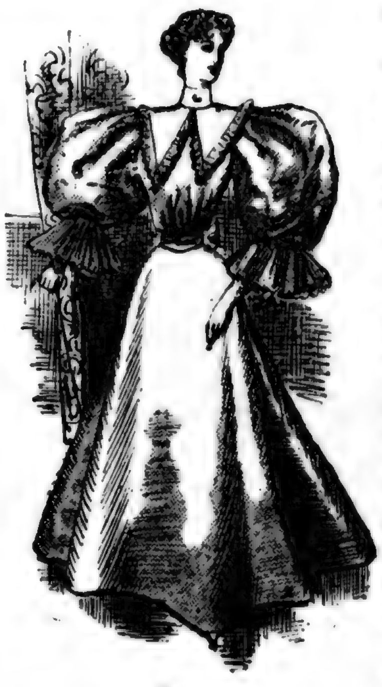


FIG. 7.

Fig. 8 is a useful model for showing how the skirt of a silk dress may be widened by introducing narrow panels of embroidery, lace, or broché. In alterations of this kind the lining must be the first thing attended to, and it must be either entirely recut, or laid out on a correct pattern, breadth by breadth, and new pieces introduced wherever they are required. The yoke and epaulets match the panels and may be outlined with a ruche of lace or with a double ruche of pinked out silk.

Panels are one of the leading novelties of the season, and are not by any means used simply as a method of widening old skirts. A great many very stylish dresses are made with one or two narrow panels on either side of the skirt, sometimes, as in Fig. 8, reaching to the waist, but very often beginning only at about the level of the knees. The panels are frequently of broché, but what is even more effective is plain silk in white, cuir, or pale tan covered with fine black passementerie guipure; the ornaments on the bodice, yoke, or revers, and the collar and cuffs are made to correspond with the panels. Good cloth or silk dresses may be very stylishly renovated in this manner at moderate cost.

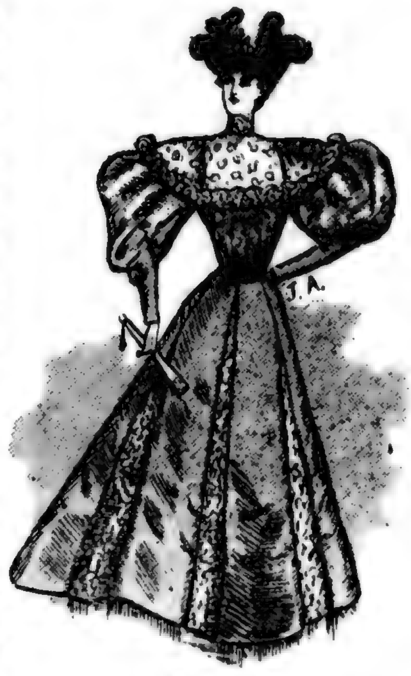


FIG. 8.

Fig. 9 gives a suggestion for the alteration of the bodice of an evening gown in silk or satin. The whole of the bodice, with the exception of the centre of the front, is covered with lace; the centre, if the original bodice is soiled, may be covered with chiffon. The top part of the sleeves is of unlined lace, and deep frills of lace fall from the lower part. A narrow trimming in pearls, sequins, or crystals outlines the bodice and heads the frills of the sleeves.

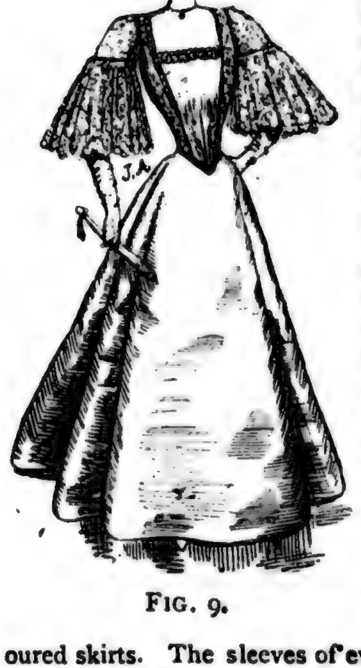


FIG. 9.

The chiffon bodice is still the most fashionable of all for evening dresses; in black chiffon and jet these bodices are particularly useful for wearing with black, and even with coloured skirts. The sleeves of evening gowns continue to be of the 1830 type, and begin some inches below the shoulder.

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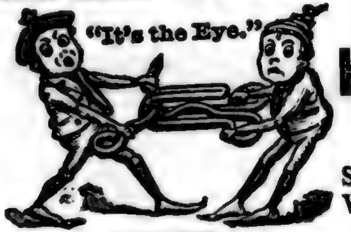

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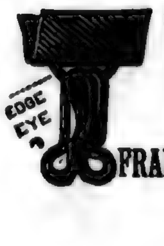

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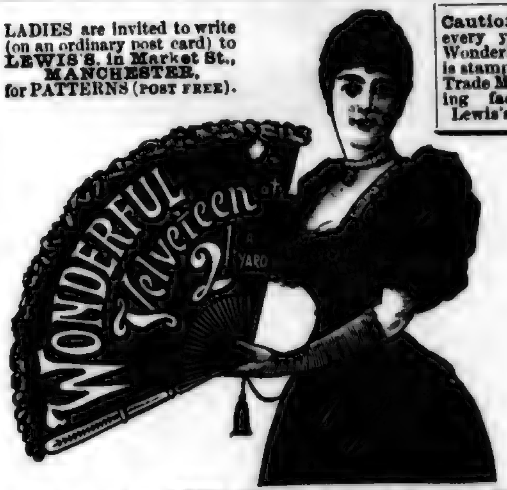

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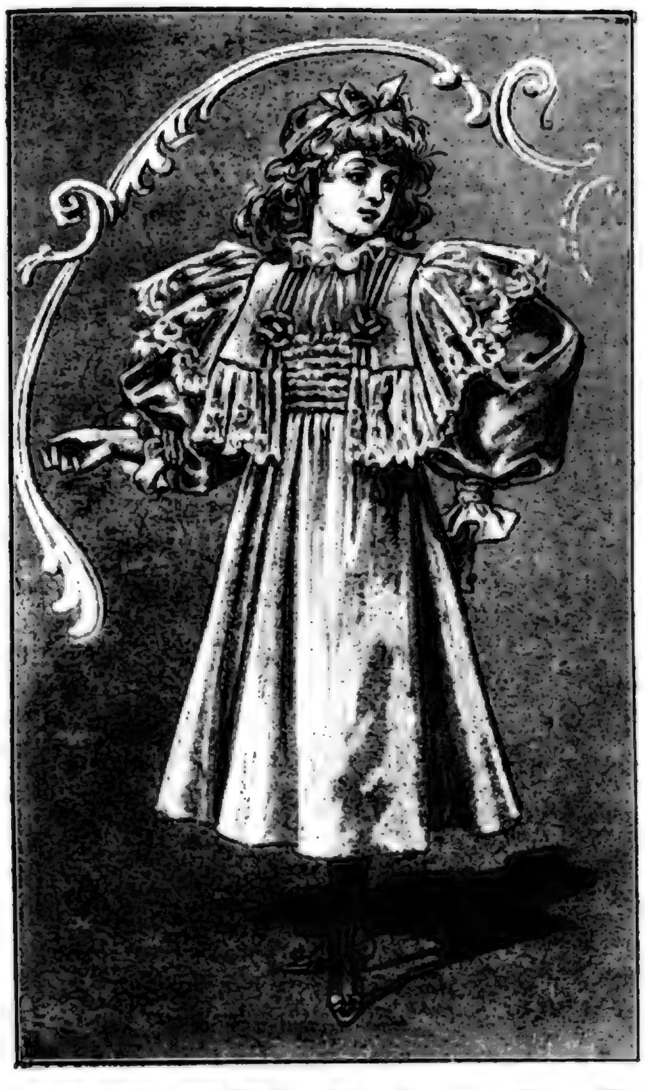

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Miss Snook, 87, Hemingford Road, Barnsbury.
Madame Adelaide, 71, Liverpool Road, Islington.
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Miss Elise Brown, 146, Albany Street, Regent's Park, N.W.
Miss Wilcocks, 42, Fortess Road, Kentish Town, N.W.
Miss Stevens, 26, Homer Street, Marylebone Road.

W.

Miss L. M. Norman, 2, Pownall Road, Lillie Road, West Kensington.
Miss Casey, 3, Western Terrace, Notting Hill, W.
Mrs. Casey, 19, Wester Terrace, Notting Hill, W.
Madam Constance, 12, Pembroke Square, High Street, Kensington.
M.D., 11, Armadale Road, Walham Green, S.W.
Madam Buridant, 180, Brompton Road, S.W.
Miss Hayward, 4, Hindon Street, Victoria Station.
Madame Hamilton, 11C, Kingwood Road, Fulham.
Miss Mongar, 38, Queen's Road, Norland Square, Notting Hill.
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Miss Baker, 23, Epirus Road, North End Road, Fulham.
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Miss Tye, 36, Florence Street, Upper Street, Islington.
Miss Snook, 87, Hemingford Road, Barnsbury.
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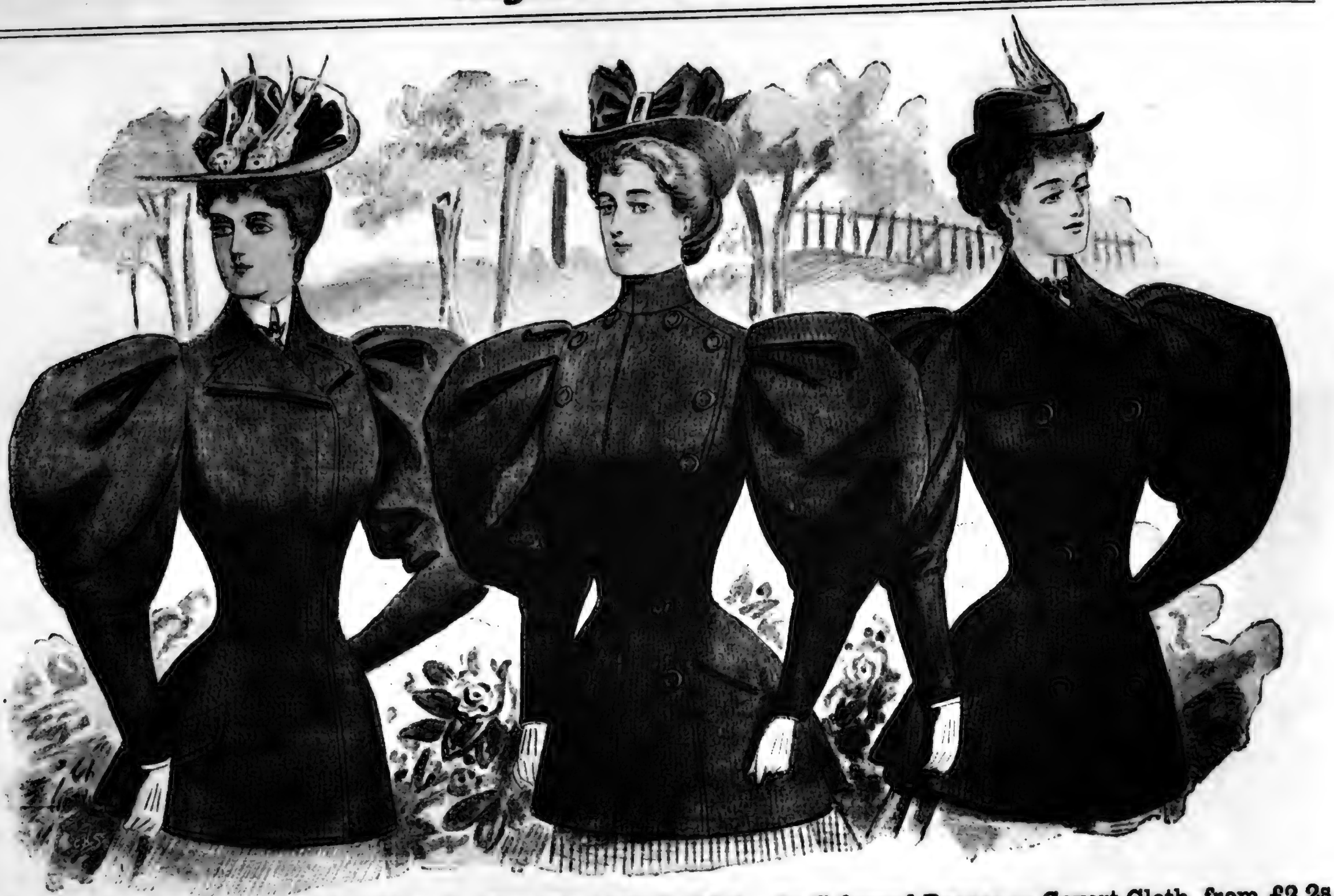

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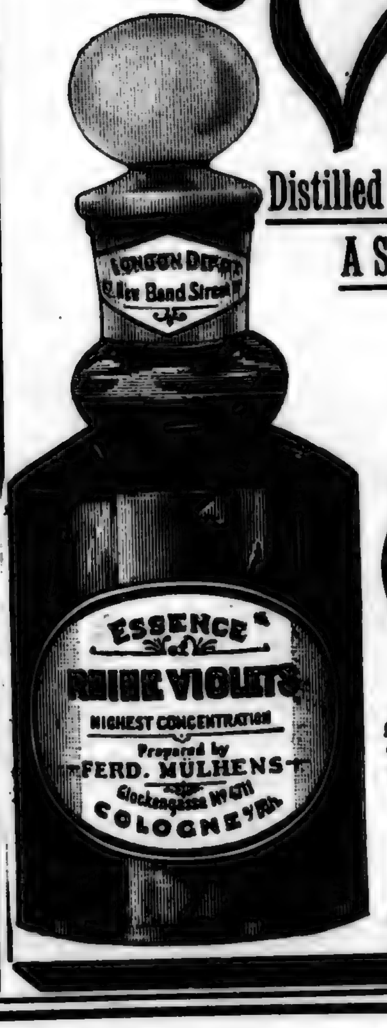

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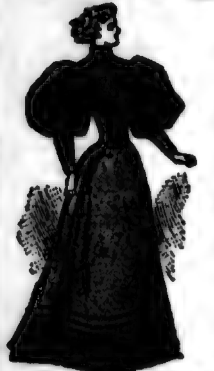

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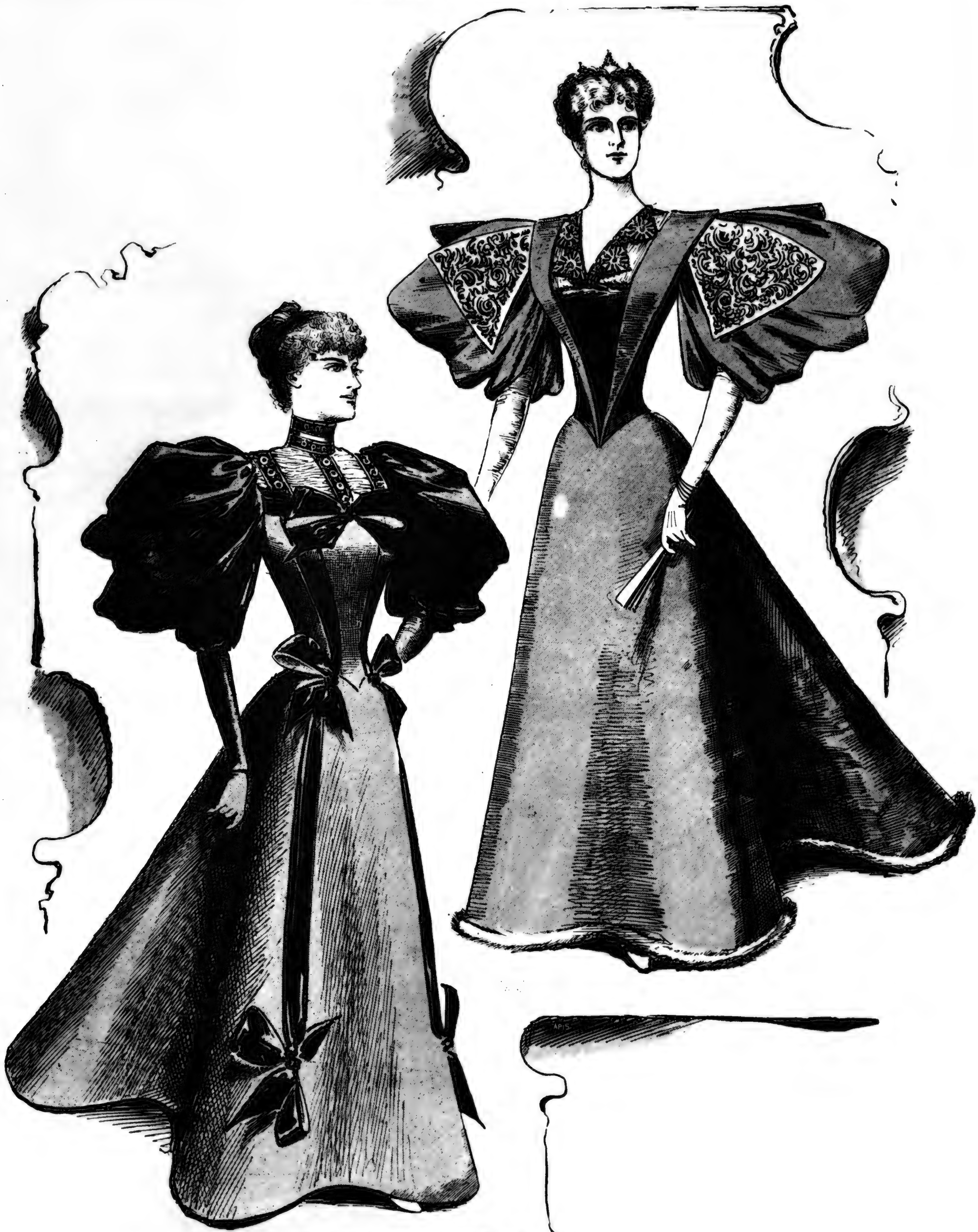

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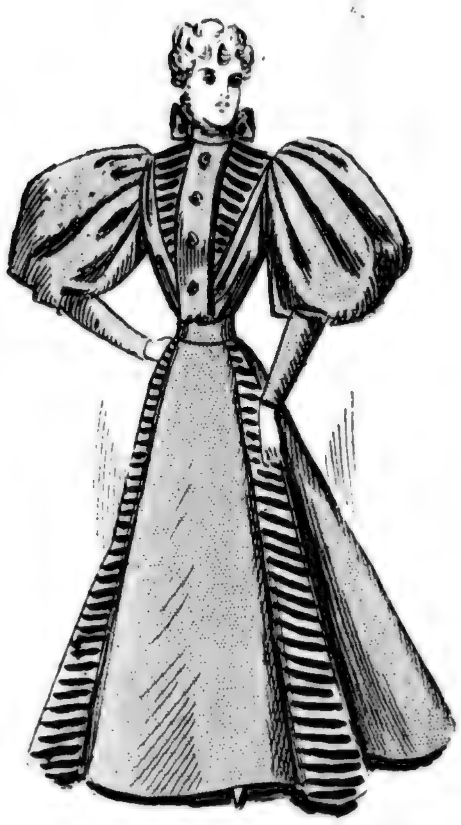

Fig. 1. New Braided Dress.

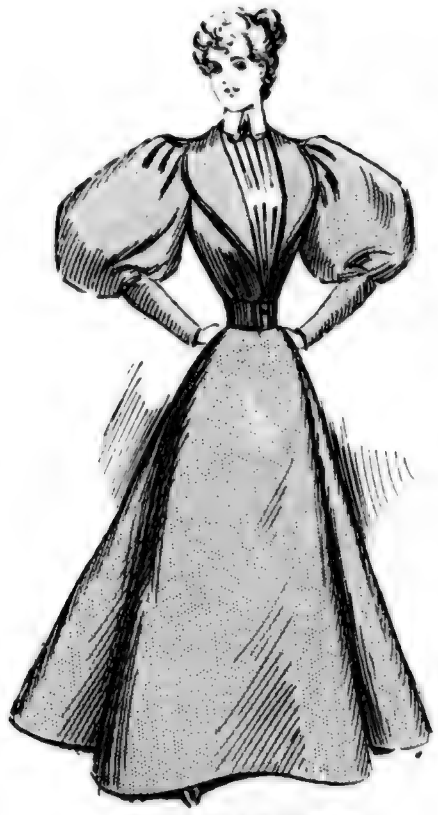

Fig. 2. Indoor Dress.

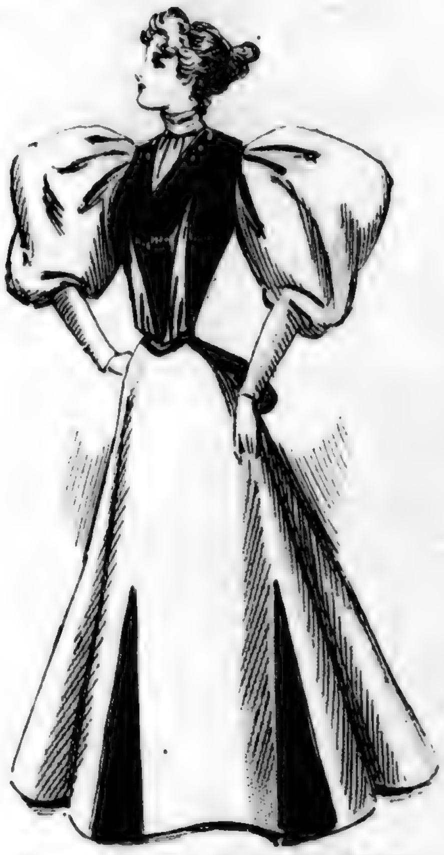

Fig. 3. Smart Visiting Dress.

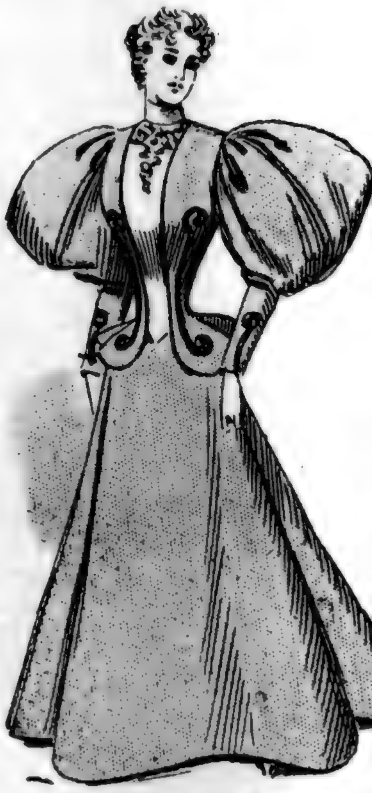

Fig. 4. Cloth Dress.

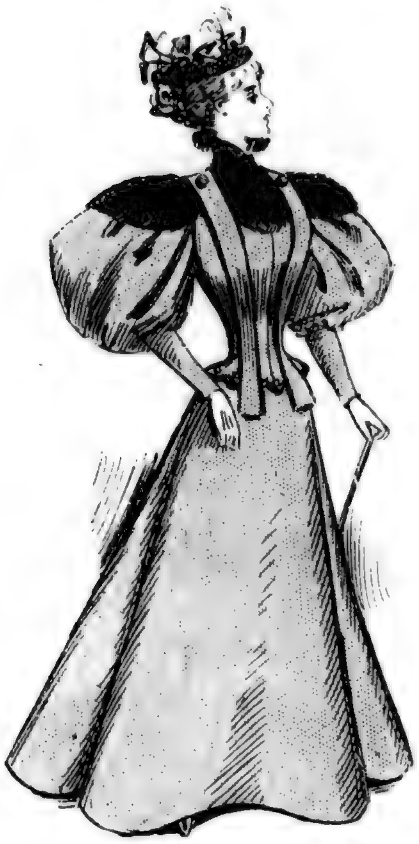

Fig. 5. Smart Gown.

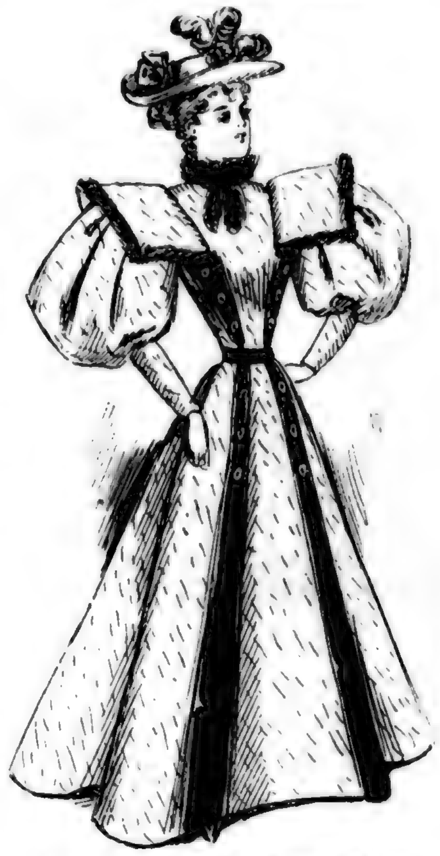

Fig. 6. New Walking Dress.

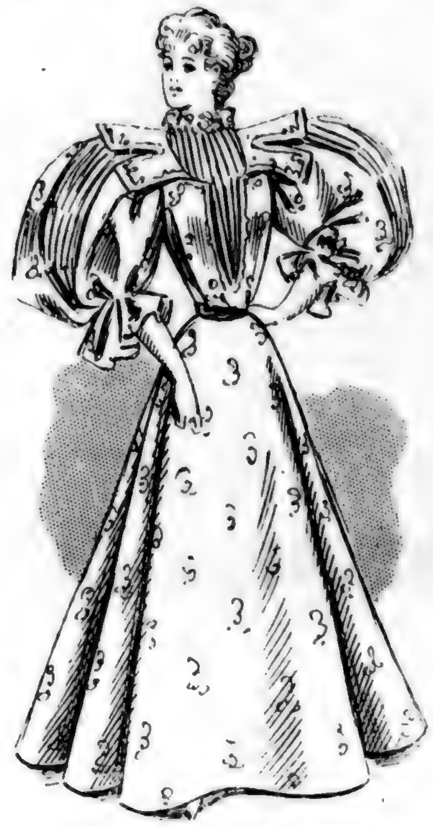

Fig. 7. Demi-Toilette.

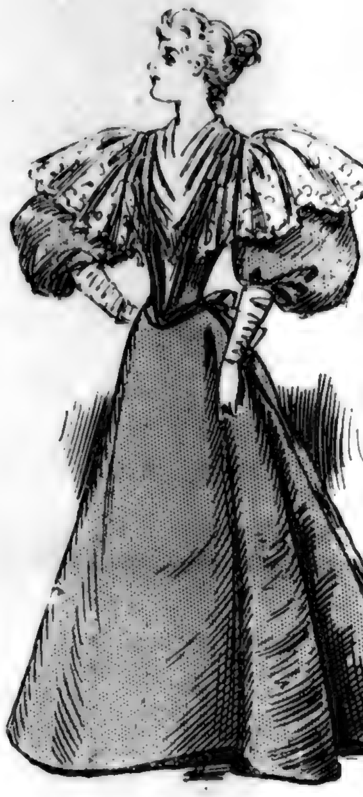

Fig. 8. Theatre Gown,

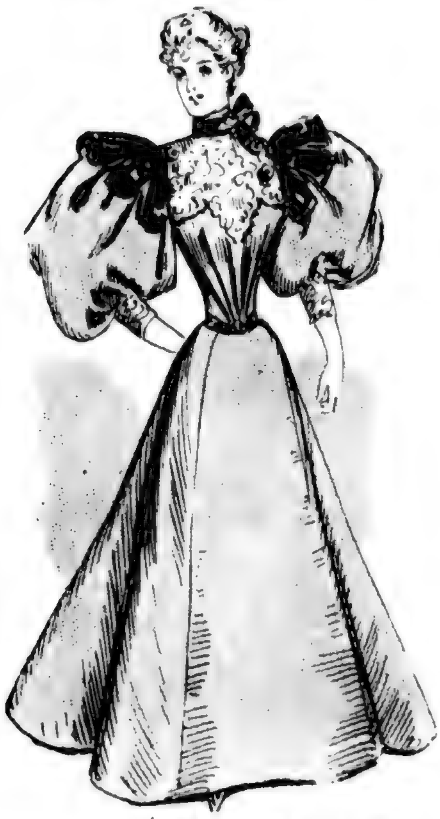

Fig. 9. New Home Dress

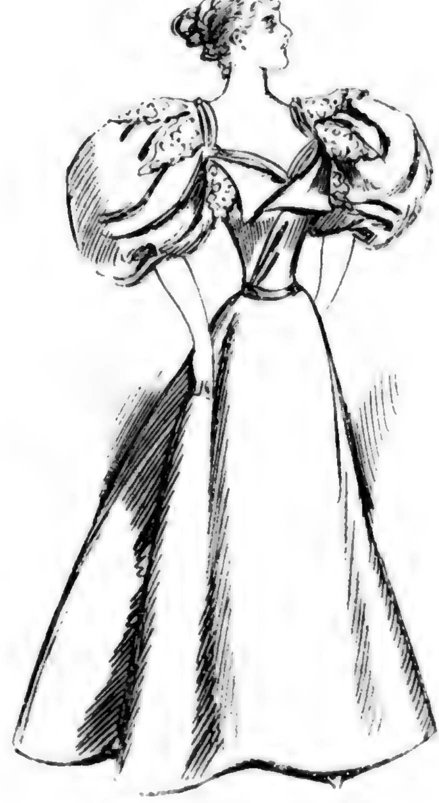

Fig. 10. Satin Dress.

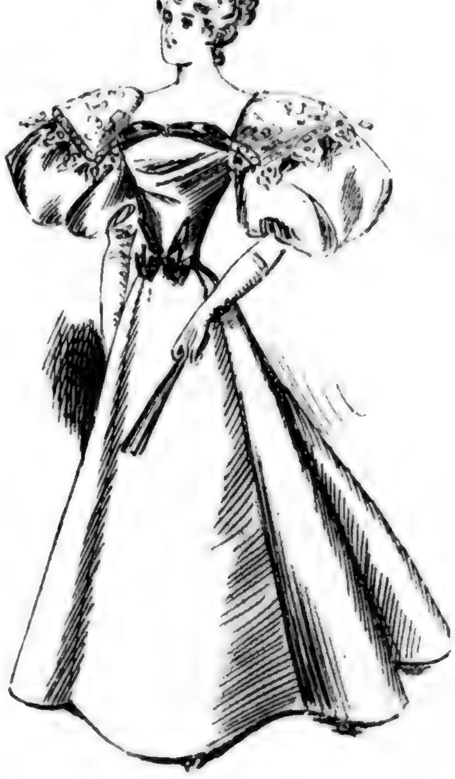

Fig. 11. Ball Gown.

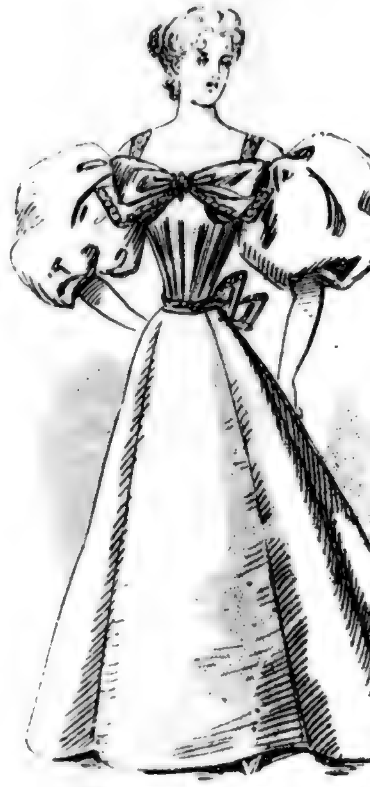

Fig. 12. Evening Dre

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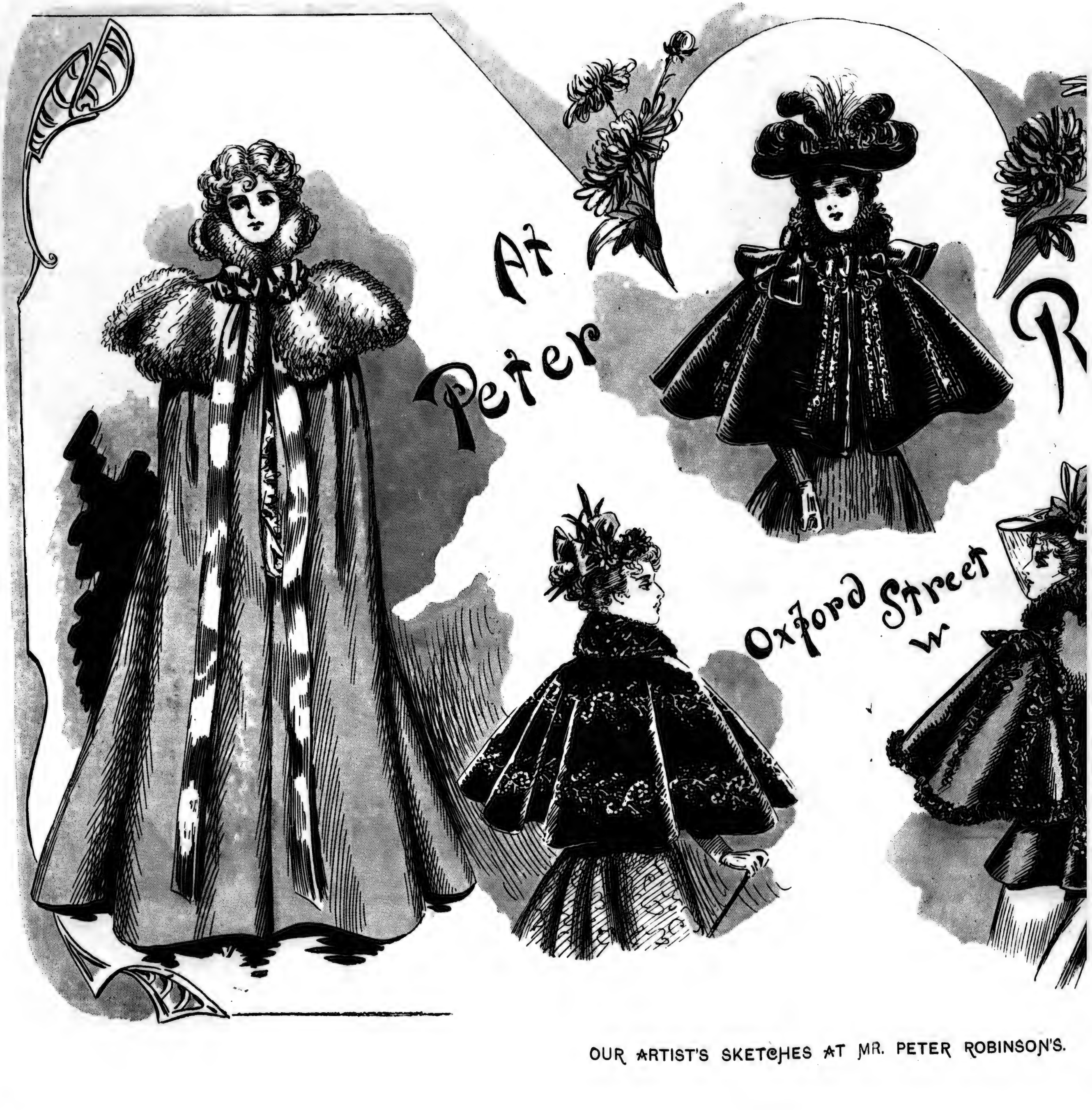
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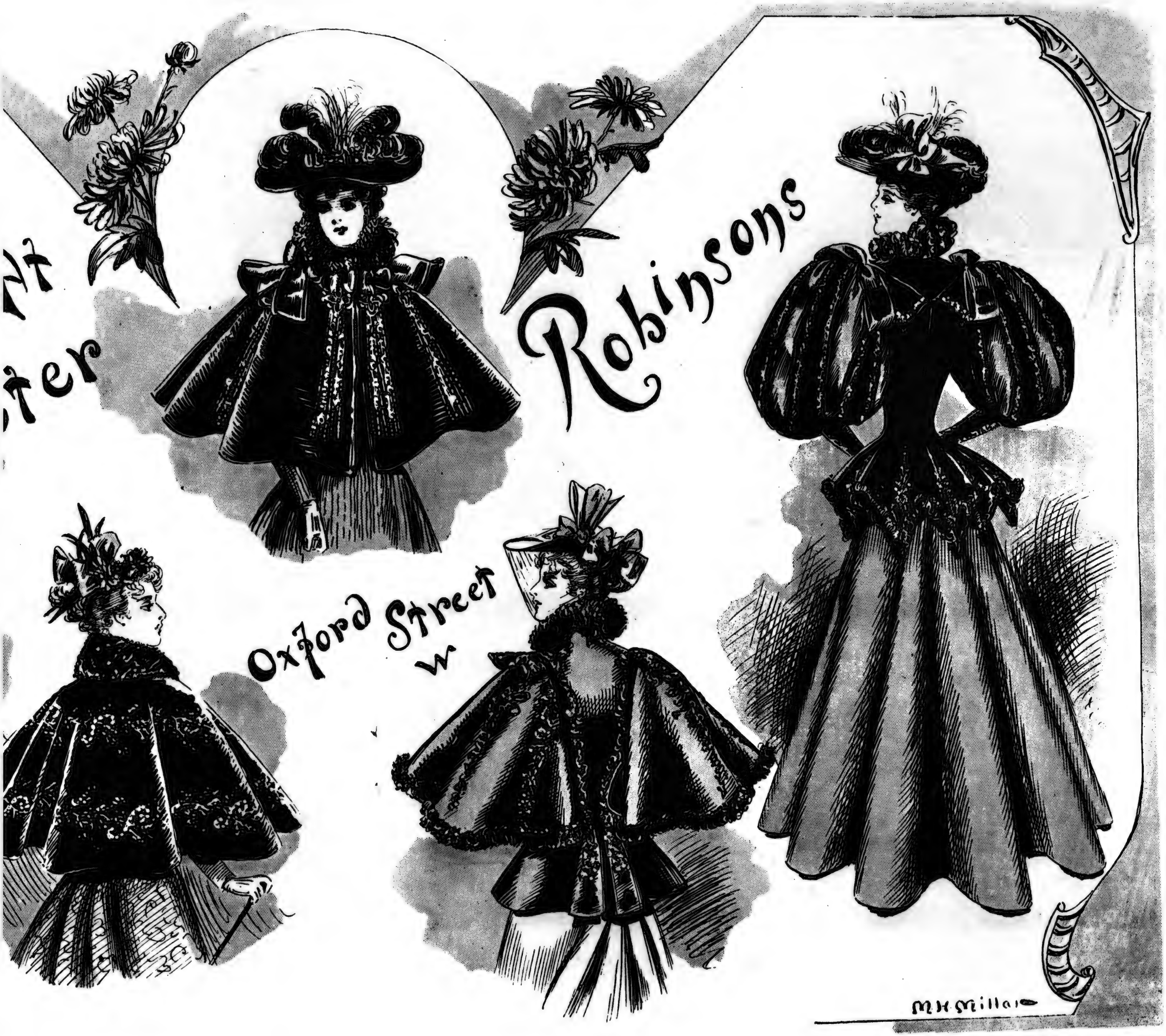
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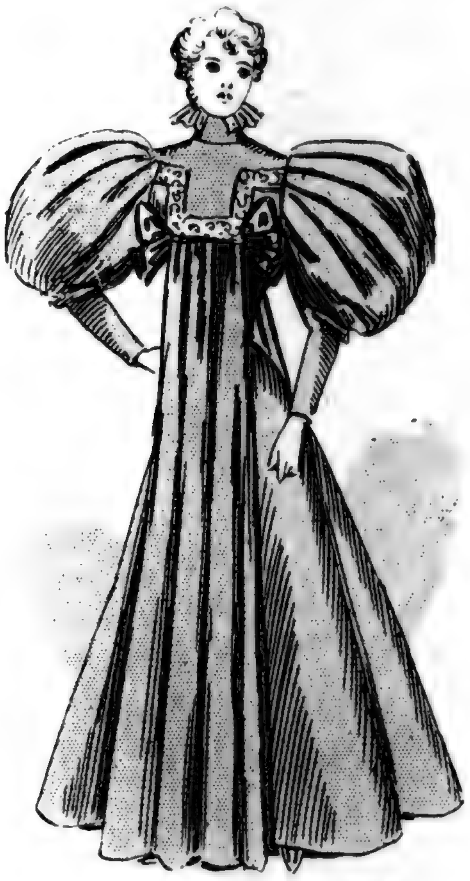

FIG. 1. NOVEL TEA-GOWN.

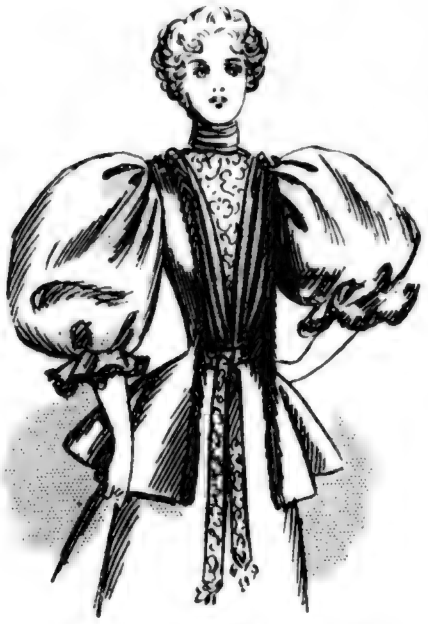

FIG. 2. NEW TEA JACKET.

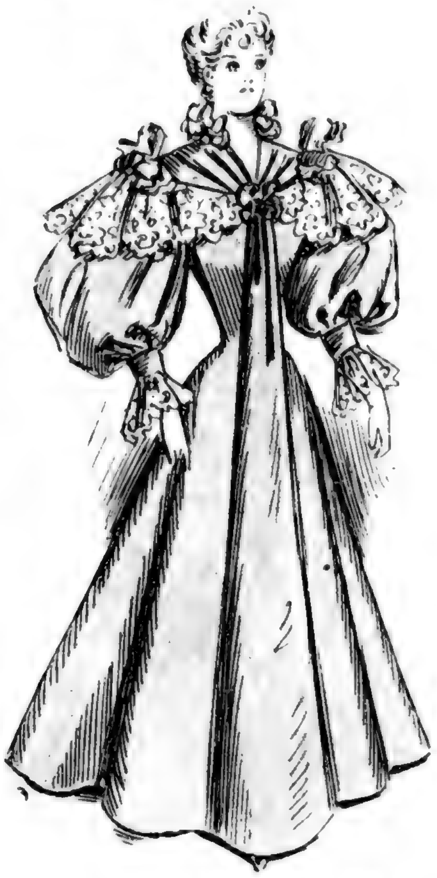

FIG. 3. SMART TEA-GOWN.

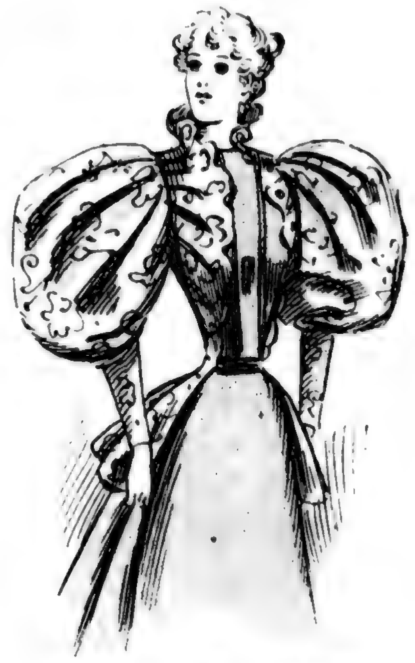

FIG. 4. TEA JACKET.

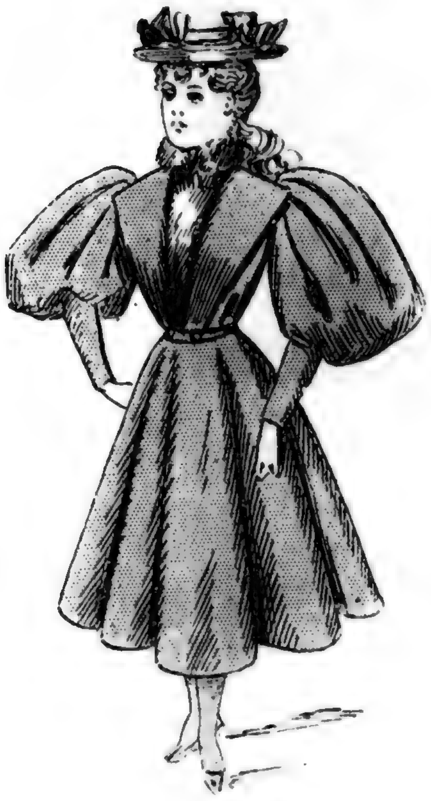

FIG. 5. GIRL'S PELISSE.

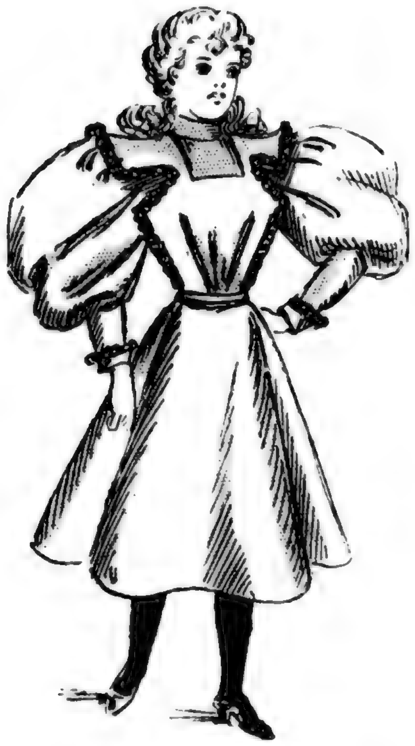

FIG. 6. INDOOR FROCK.

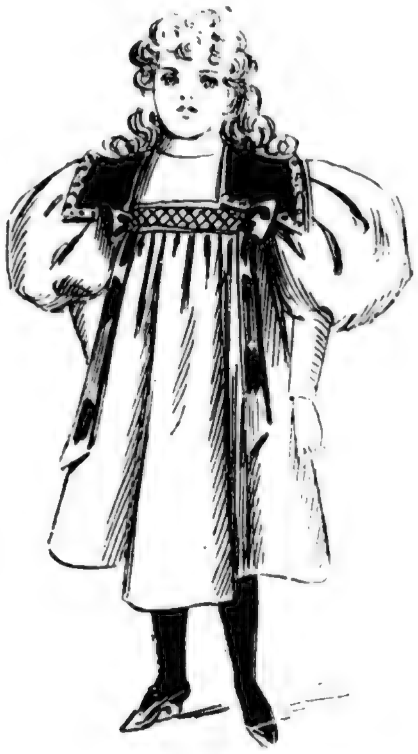

FIG. 7. NEW SMOCK.

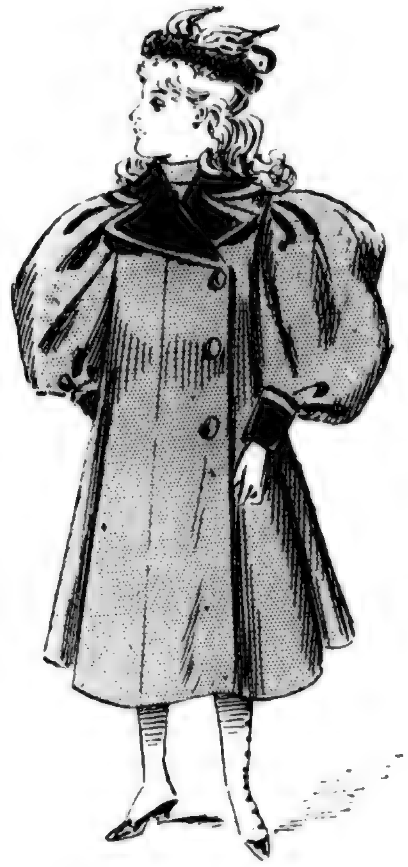

FIG. 8. CLOTH COAT.

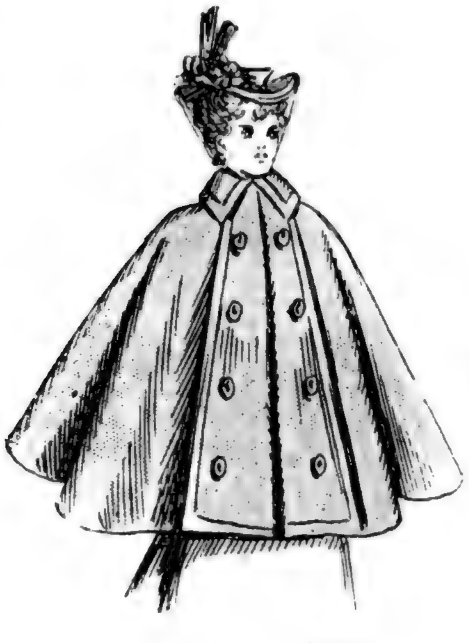

FIG. 9. SMART CAPE.

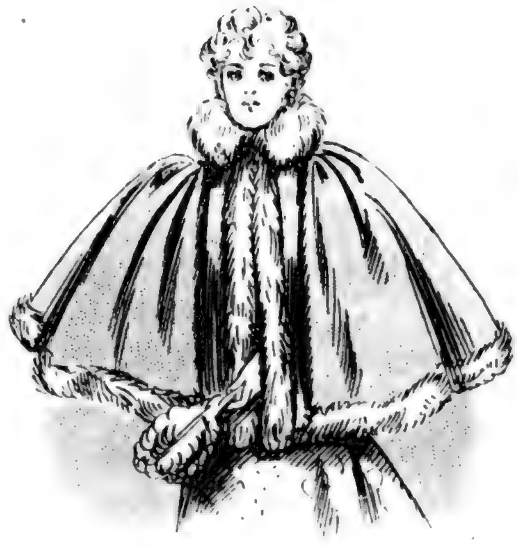

FIG. 10. EVENING WRAP.

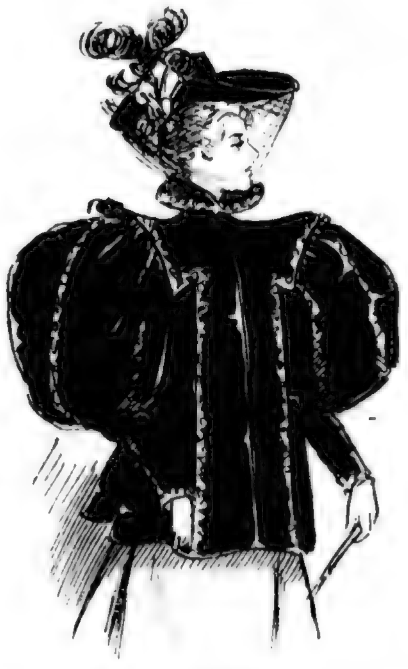

FIG. 11. NEW COAT.

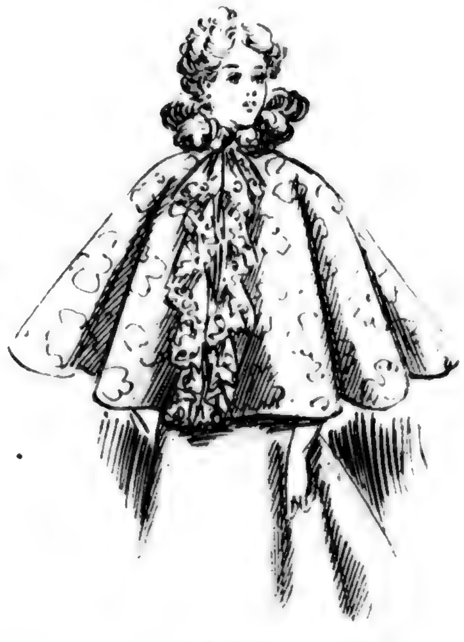

FIG. 12. THEATRE CAPE.

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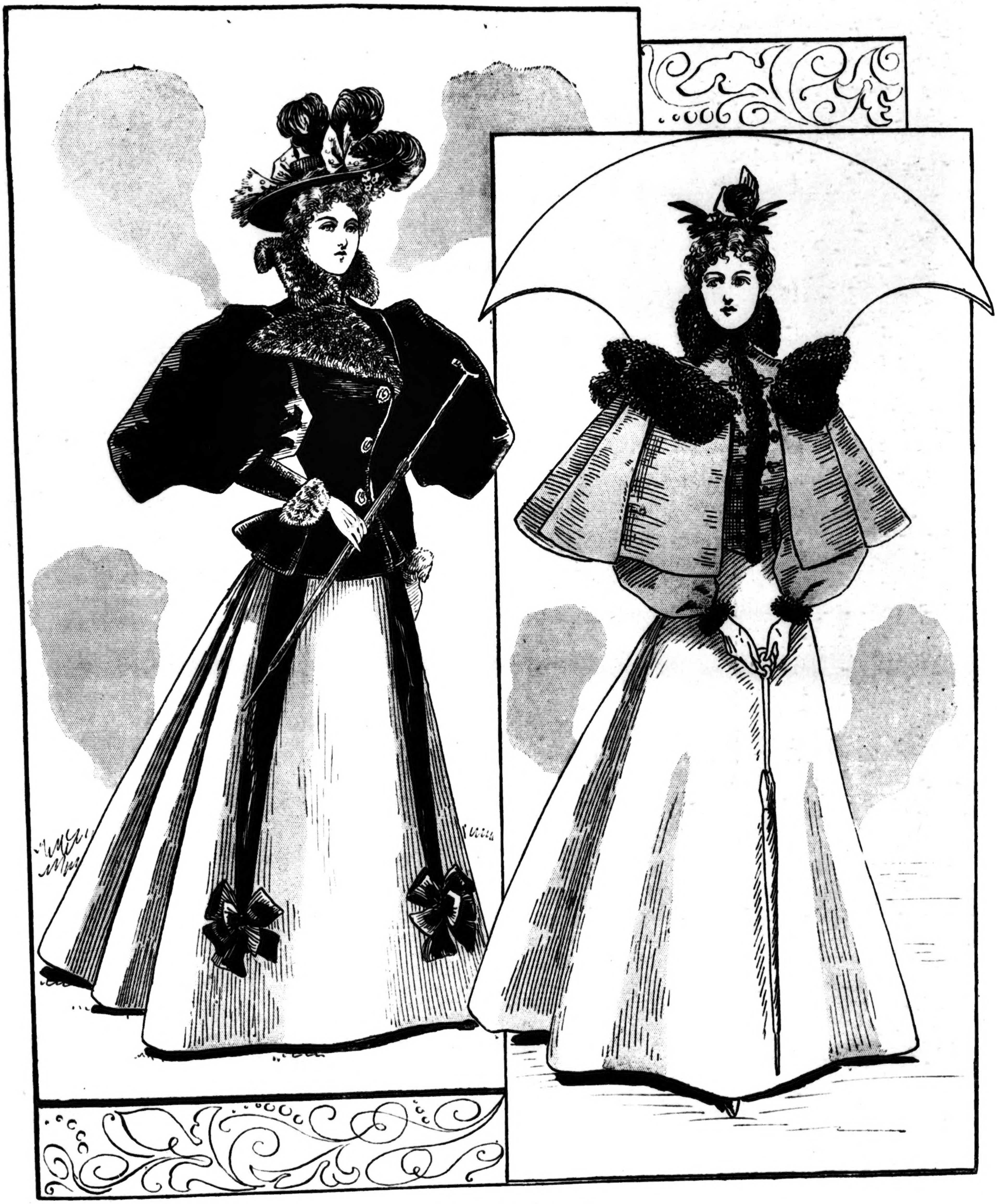

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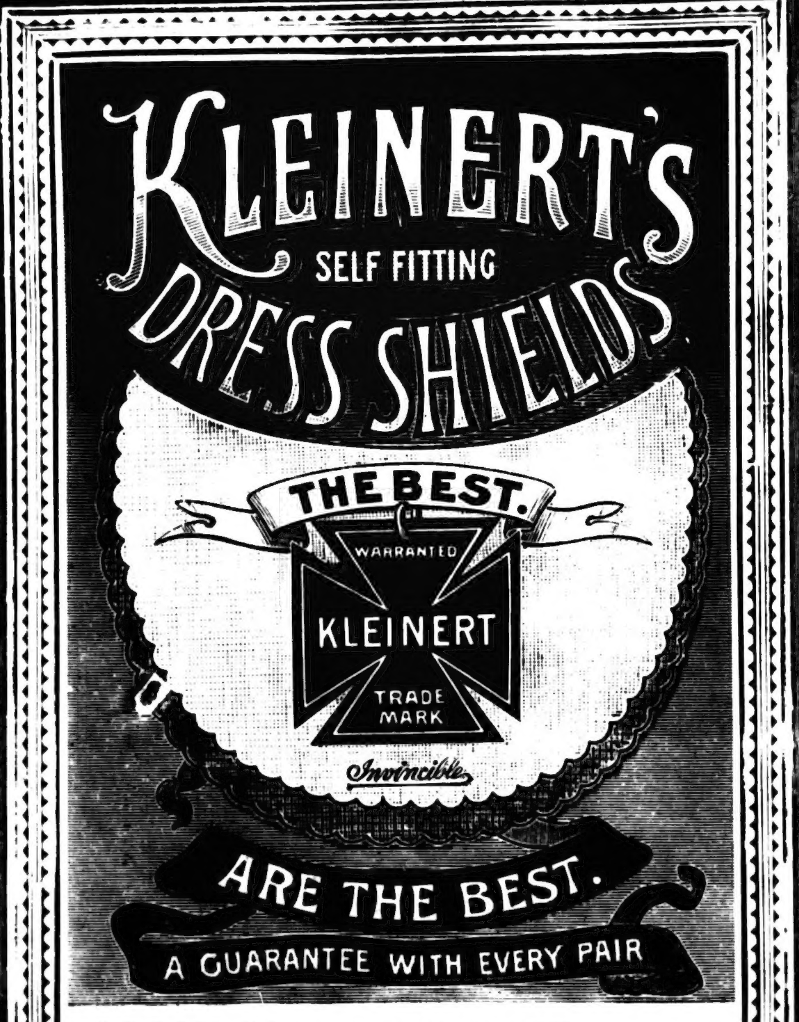

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Therefore preserve their Feet from infancy by the true form of shoe :—
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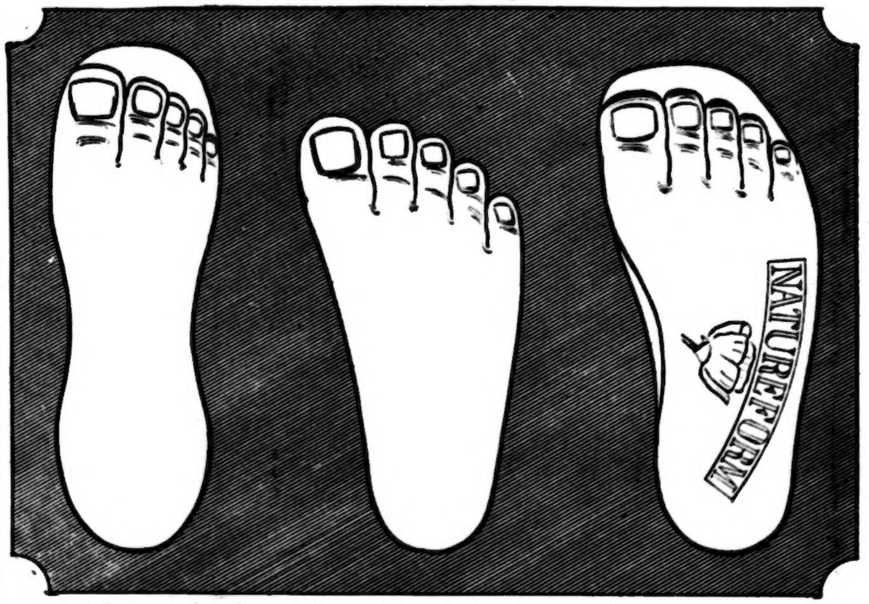

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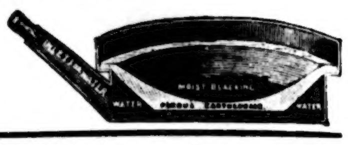

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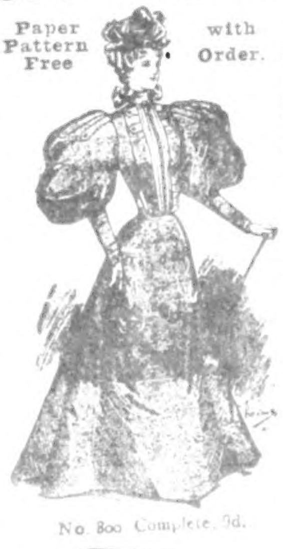

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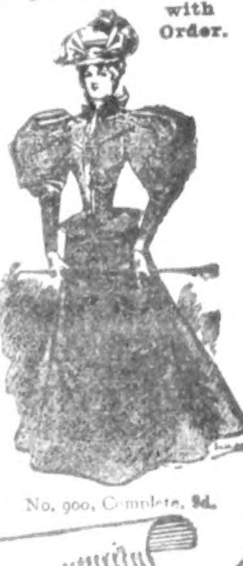

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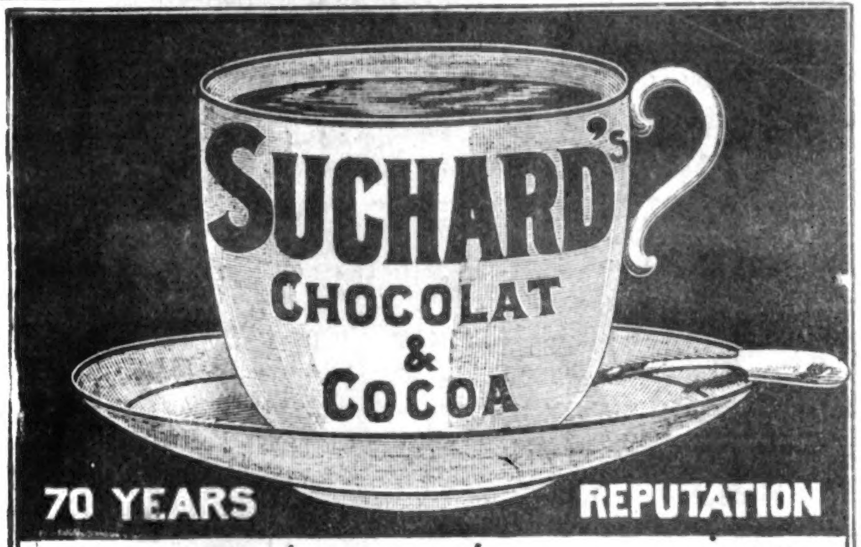

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